

# DRAGON+

BONUS  
BETRAYAL!

Free  
Krampus  
Haunt



GETTING  
CRAFTY!

Dreamy  
D&D  
Designs



HOLIDAY  
**GIFT  
GUIDE**

**DUNGEONS & DRAGONS®**

“SWIPE TO THE NEXT PAGE”



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ISSUE 17

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# DRAGON+ 17

## Welcome to Issue 17

Welcome to *Dragon+*



## Imagining the Ampersand

Adam Rex, who created the amazing self-portrait for the cover of this issue, thanks brotherly 'love' for his rise as an illustrator.



## Crafting

The creativity of Dungeons & Dragons players doesn't stop at the tabletop, as these amazing crafts reveal...



## Betrayal at Baldur's Gate: Holiday Haunt

Krampus is on the loose in the Forgotten Realms. If you're on



his naughty list this holiday—and you are!—good luck surviving till dawn.

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## Character Spotlight

Continuing our look at various characters inspired by our livestreams!



## Behind the Screen: Teaching D&D

How playing D&D teaches empathy, teamwork, diversity and problem-solving, and helps you win the game of life.

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## Dragon Classics

From the archives



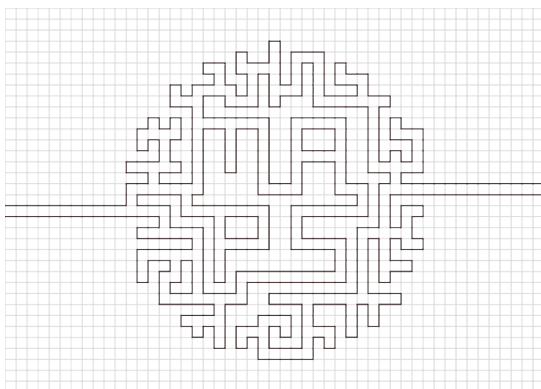
## Streaming Highlights

A look back at the D&D Extra Life 2017 charity event: Play



games. Heal kids

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## Maps of the Month

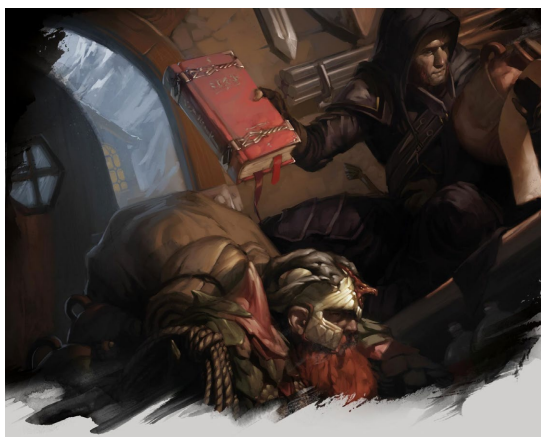
Showing the secrets hidden within the jungles of Chult, as well as more locations for these wintry holidays!



## The Best of the Dungeon Masters Guild

Our Guild Adepts share their tips for collaborating across multiple projects.

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## Cartoon

Richard Whitters provides a “xvart-y” greeting from the Dungeons & Dragons team!

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## Unearthed Arcana: Fiendish Options

Jeremy Crawford and Mike Mearls introduce new playtest



options for tieflings...

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## Next Issue: Dragon+ 17

Check out this preview of Issue  
17





# DRAGON+ 17

## Welcome to Issue 17

Welcome to *Dragon+*

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Hi folks,

On behalf of *Dragon+* and the Dungeons & Dragons team (likenesses for which you can find later in the comics section), we'd like to extend everyone a heartfelt season's greetings! In addition to our holiday content this issue (including a look at both Santa and Krampus, as well as an extended gift guide), we also wanted to take a moment to highlight a special member of the Wizards of the Coast team.



Dawn Murin, senior art director, recently celebrated her 25th anniversary here at Wizards. In honor of this achievement, Richard Whitters helped organize this issue's welcome letter.



So a happy holidays to everyone, and a very happy anniversary to Dawn!

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## 25TH ANNIVERSARY

*From Richard Whitters:*

Twenty-five years ago, a meteor crashed outside of TSR's Lake Geneva office. Some say it was a rogue comet, or a harbinger of doom, others say it came from Chicago. What we do know for sure is that Dawn Murin emerged from the smoking crater and said, "I'm here to art direct, take me to your leader!"

During her tenure, Dawn has worked on *Dungeons & Dragons*, *Duel Masters* and currently wrangles artists for *Magic: the Gathering*. Dawn was there for the move from TSR to Wizards, she has overseen the layout and creation of a bazillion books, pieces of art, maps, cards, homebrew whiskey... and she has kickstarted the career of many of our favorite artists.

I have only had the pleasure of working with Dawn for a few years, so I reached out to some artists who know and love her very much for some well-deserved anniversary messages.

Wayne Reynolds

Nearly 20 years ago, Dawn Murin took a chance and gave me my first D&D commission. It was a huge honor to finally contribute to a game I'd played for years. This opportunity has enabled me to inflict my art on the fantasy tabletop games industry, right up to the present day. So, if you need to blame someone for that... blame Dawn.

—Wayne

Brom

"Dawn Murin is awesome because she tells it like it is and won't let anyone get away with any bulls\*\*t, especially me. On top of that, she can tell a dirty joke like a sailor. Love you, Dawn!"

—Brom

Todd Lockwood

When we came to Wizards, Dawn and I pushed for a style guide, at long last, for D&D. She mentioned it to me one day, and I was all over the idea. One of the proudest periods in my professional career was working on third edition with Sam Wood and others, and it wouldn't have happened without Dawn Murin's savvy and insistence.

I'd like to say, "here's to 25 more years!" But that would be cruel.

—Todd

Tony DiTerlizzi

My fondest memories of employment as a freelance illustrator for TSR came during the early 1990s, when I was interior artist for *Planescape*. Back then, I worked with an in-house team of dedicated game developers—including a newly-hired graphic designer named Dawn Murin. Over the years that I visited the Lake Geneva offices, Dawn (like many on the *Planescape* team) became more than just a designer: she became my friend.

I am still proud of the graphic presentation Dawn and I produced way-back-when for *Planescape*. More than that, I am proud of a lasting friendship that has spanned 25 years. It's a friendship forged in humor, a love of art, and a passion for creating the best visuals in roleplaying games. I was honored when she and husband Dana Knutson (a fellow *Planescape* concept artist) joined me recently in celebrating the opening of my retrospective at the Norman Rockwell Museum. We walked along walls adorned with old familiar drawings of beholders, bulettes, owlbears and tieflings. It was a time to celebrate the fantastic world we created.

Thank you, Dawn, for being a fantastic designer and art director.  
Most of all, thank you for your friendship. Much love,

—Tony (and Ang)

Jeremy Jarvis

Dawn Murin was not the first art director to give me professional work, but she was among the first five. I think people undervalue what a meaningful thing it is to have an AD take a chance on you as a new artist. From an outside perspective, the job is to pay illustrators

to create artwork and to do so on deadline. That's not wrong, but from an inside and more holistic perspective it's much meatier than that. The art director will have their own job performance evaluated based on the work that these new artists produce. An art director can lose their job due to the lateness of external talent. Every AD has coworkers who have no option but to trust him or her to bring their own work to life. Similarly, the AD is on the hook to deliver something great—something *worthy of fandom*—into the hands and lives of the audience. Being an artist for D&D had been a dream of mine since high school, so I had always appreciated Dawn deciding to give me a chance. However, it wasn't until I made my own transition into art direction that I fully understood what an incredible investment of trust she had given me, and has given scores of other illustrators through her tenure.

That's not the important part, though. All of that is just context. The meaningful part is *how I felt* when I was being art directed by Dawn, even before understanding the full picture. I always felt valued as a professional and as a collaborator. I felt like I was a part of the team, even though I was two thousand miles away. I felt supported in my craft and free to contribute new ideas. I never felt like just a 'pair of hands' who was being paid to meet a deadline. That dynamic colored, and continues to color, who I want to be as a creative professional. It gave me a picture of how I want other artists to feel when they are working with me.

I hope that all of you reading this have been fortunate enough to have encountered a Dawn in your own lives. I hope you have valued that person openly and accordingly. I hope they have inspired you to be a Dawn for others. It's important, because there is only one Dawn Murin, and she's ours. We won't be sharing.

—Jeremy, franchise creative director, *Magic: the Gathering*

Richard Whitters

So Dawn, on behalf of the entire Wizards of the Coast team, all of the artists and designers you've guided over the years, and myself...  
thanks a million for being the one and only Dawn!

P.S. Dawn, you can Thank Sam Burley for this message, it was his idea



—Richard



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## Imagining the Ampersand

Adam Rex, who created the amazing self-portrait for the cover of this issue, thanks brotherly 'love' for his rise as an illustrator.

Matt Chapman

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**“I** was always the class artist growing up. I feel like in every grade I was in, I was recognized as the kid who could draw and that became the thing that was special about me,” says writer and illustrator Adam Rex, before attributing some of his success to an elder sibling. “Writing was actually my brother’s thing and I can thank him somewhat for getting me into illustration. Because when I was five years old and he was eight I overheard him complaining to our mother that it wasn’t fair that I could already draw better than him. I didn’t realize that until I overheard him say it. I decided then and there that I was going to be an artist because it seemed to upset

my brother.”



(Select to view)

Comics’ loss is *Dragon+*’s gain. The cover he has recreated for us was originally included in an e-book, which was **given away free to donors to the Save The Children foundation**. The project featured illustrators sharing their vision of what inspired them as children, and Rex’s image carried the intriguing tagline, ‘Self Portrait 1982’.

“The image wasn’t created in 1982, this is really capturing what I was doing when I was nine-years-old. I hadn’t quite started playing D&D at the time but my brother was buying the books and I was fascinated with it. As a kid who wanted to draw all the time, suddenly I had a sourcebook where I was able to read up on all the creatures, wanting to do my own versions of them.





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“When I was given that prompt, of what inspired me as a kid, I had to follow my instinct. Literally the first thing that popped into my head was D&D, because I was drawing those monsters all the time. I created this portrait of myself lying on my stomach on the floor with the first edition *Monster Manual* propped up in front of me, trying to draw a beholder with a menagerie of D&D creatures all peaking over my shoulder to see what I’m doing.”

### When did you first play D&D?

I think I was about 10-years-old and I was playing with my older brother and his friends. From the start I was the DM. I don’t know why that was, it seems weird to me now, but maybe none of these guys who were three years older than me wanted to do it. I probably didn’t realize that I was drawing the short straw. But I liked the idea of it and I think I was a satisfying DM because I would draw them things every now and again to show them what they were finding or encountering. I certainly wasn’t a DM because of my flair for planning and organization or my encyclopedic knowledge of the rules!



(Select to view)

But I was always DM—even later in college when I was playing with a different group of friends. I tended to inject one NPC into the party, usually a halfling, so I could vicariously play a little bit.

What was your process when creating this cover?

This particular project was all digital, although it probably started with a very rough, almost indecipherable sketch in my actual sketchbook, using a real pencil on real paper. I was moving big shapes around, trying to figure out which first edition D&D monsters felt the most iconic to me or would be the most fun to draw. I had a list at one point of all the different creatures I could have thrown in there—perhaps a displacer beast or a mind flayer—but I ended up with a nice little group and did a very messy thumbnail sketch of how I thought they might be arranged.

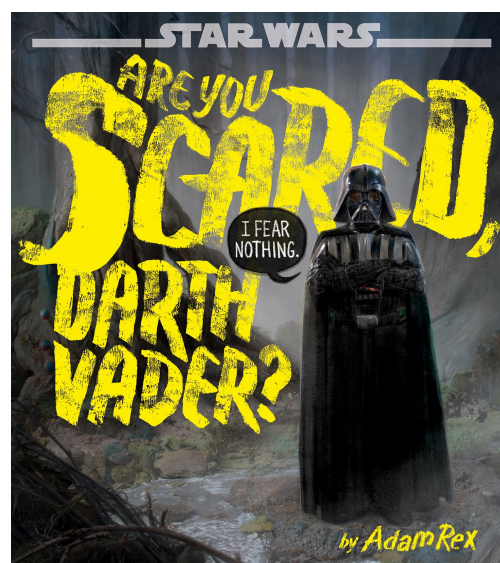
Then I took a picture of that with my phone and brought it into Photoshop, so I could sketch over the top of it. Then it was a case of refining and refining until I got something I really liked. Once that was approved, I did all the painting in Photoshop as well.

How would you describe your art style?



Usually, thanks to my training coming up in fantasy art for Dungeons & Dragons and *Magic: The Gathering* and such, I tend towards realistic renderings. Sometimes I have to remind myself that's not always the best way to make a children's picture book. But I've tried a little of everything and just about every medium during my career, and I think the biggest throughline of my work is probably realistically drawn subject matter. Even if I'm doing something cartoonish, I'm doing it hopefully in a rounded, solid way. More of a *Calvin and Hobbes* kind of cartoonishness than a *Dilbert* cartoonishness.

My training is mostly as an oil painter but I have kids' books I've done that have been oil painted, gouache, water colored, digital, cut paper, clay puppets, and balsa wood stages that I've built. I have a book coming out in 2018 called *Are You Scared, Darth Vader?* that I created for Disney and Lucasfilm. For that one I actually built a swamp out of paper clay and other arts and crafts materials as a backdrop. So I like to let the idea and the projects tell me as much as possible what it needs to be and try not to shoehorn everything into one medium or another.



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How did you progress to doing this for a living?

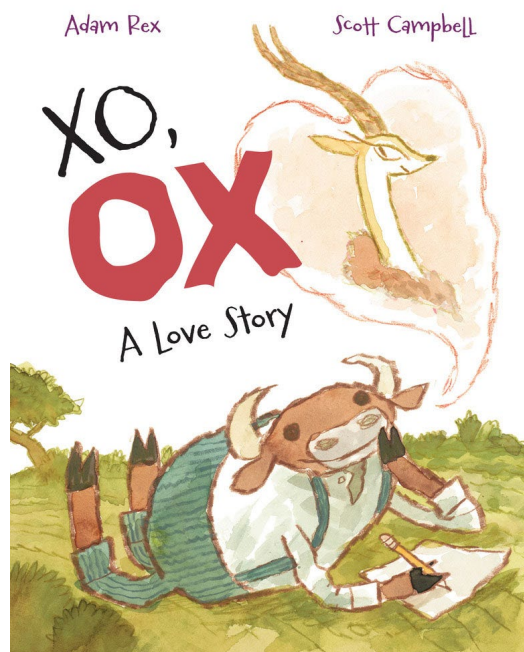
I just drew and drew and got better at it. Then when I was a teenager I was working in a book store and fell in love with picture books all over again. So from my teenage years through to my twenties I was trying to figure out how to write children's books and made a concerted effort to get into that industry, so I could tell stories in both text and images.

What comes first? Do you see an image in your head and that leads to a story, or do you already have the story in mind?

It can go every which way, where I get my ideas from. Sometimes it's a random phrase that I hear someone say, which sets me off on a path towards writing a story. I have this book called *XO, OX*, which



is an epistolary picture book of letters between an ox and a gazelle. The ox is writing the gazelle love letters and the gazelle is disinterested. The story is his process of winning her over.



(Select to view)

That began life when I saw what I would describe as an electrical shed that had some dangerous equipment in it. By law it had to be labelled with a sign and a code that people who deal with this kind of thing understand. And this sign said OX, which meant there was some kind of oxidizer people had to watch out for.

But I saw it in a strange place and in a strange context and it made me realize that ox is made out of the same letters that we use as abbreviations for kisses and hugs at the end of letters. That got me

thinking about an ox writing a love letter, so I wondered who does an ox write a love letter to? Who is the other hoofed mammal that is totally out of his league? Maybe a gazelle. I was running this program in the back of my head while I was piecing together other things, and a few weeks later I sat down and wrote it.

What I'm trying to get across is that you have no clue where ideas are going to come from. Just because lightning struck in one place at one particular time doesn't mean that's a good place to go and stand and wait for it to happen again.

When you talk about interesting ideas, how do you go from Frankenstein's monster to him preparing food in *Frankenstein Makes a Sandwich*?

The genesis of that is such a bad story! It was really just the title of the book popping into my head and striking me as being funny. It's not like I was eating a sandwich at the time or watching a Halloween parade or something. I had already been thinking about monsters a lot and I thought it would be fun to have an excuse to do a bunch of drawings and paintings of them. I knew I could do that if I wrote

funny poems about monsters and managed to convince someone to publish them. And I think the word sandwich is funny for reasons I can't really defend.

That is one huge sandwich he makes!

Definitely. It's a huge Dagwood of a sandwich. Kids always say, 'But how does he eat that? His mouth isn't big enough?' They can be very literal.

The True Meaning of Smekday was turned into the animated film *Home*. What was it like to have characters you created being voiced by Rhianna, Steve Martin and J-Lo?



(Select to view)

It was an exciting but exceedingly slow process. And by the time the movie came out it didn't feel like it had anything to do with me, although that was okay. They ended up changing a lot from my book: they had to change the title, then they changed the title again so it was progressively less like the one on my book, then they had to change the name of the main character for legal reasons. This was an earnest group of people at DreamWorks who were just trying to tell the best story they could and over time that kept on changing. If they had sprung all those changes on me over one long weekend it would have knocked me down, but it was parceled out over seven years.

Do you still write back to kids who send you proper written letters? If a kid sends me a physical letter they'll always get a physical letter back, usually with a drawing on it. If they take the time to ask me for my address and send me something, they'll get a reply.

To donate to Save The Children and get the e-book *Beginnings*, featuring Adam's Rex's original image, [visit the Crowdrise website](#). To see more of his work, [visit his official website](#).

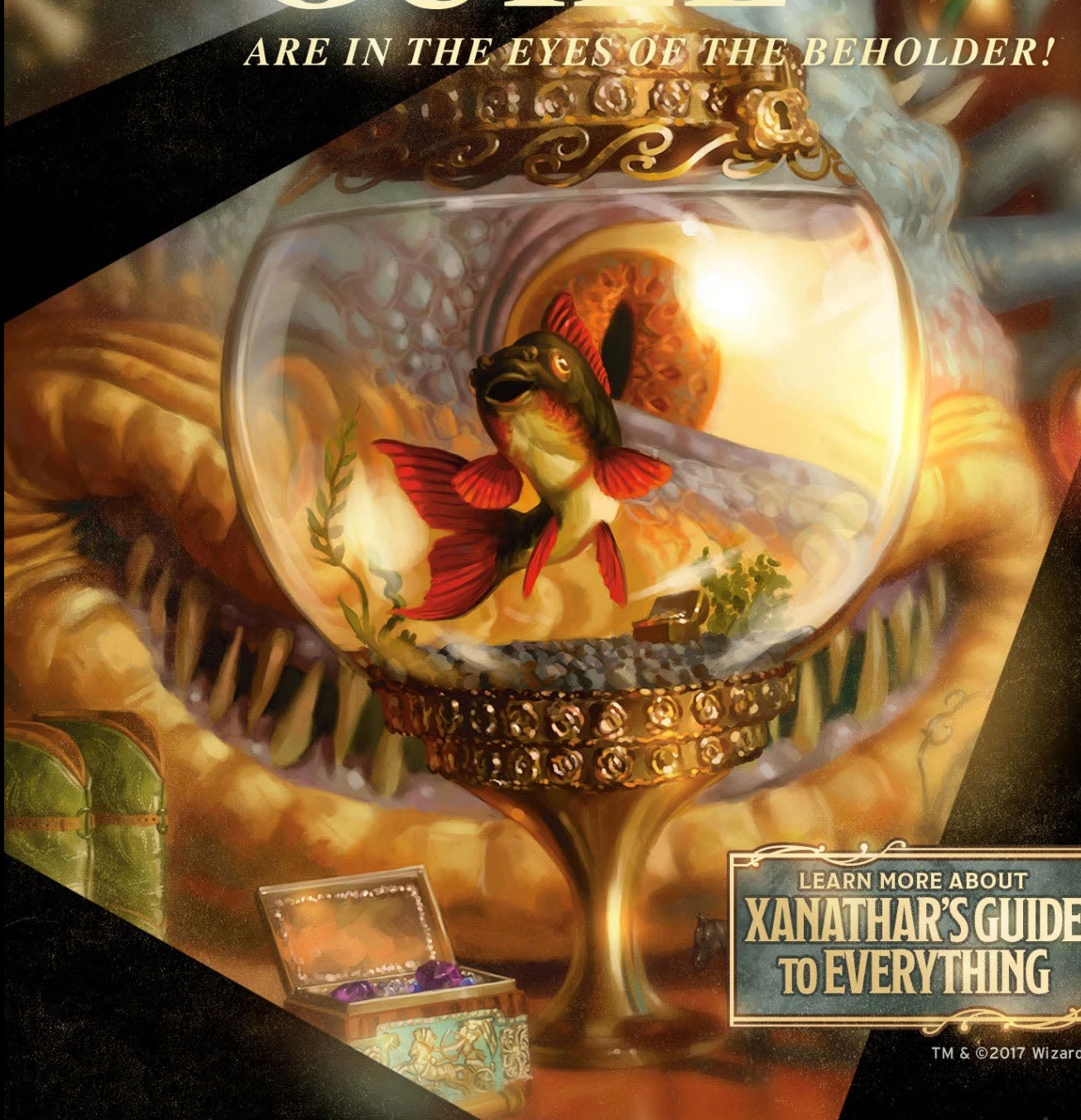
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# Beauty AND GUIDE

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TO EVERYTHING**

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## Crafting

The creativity of Dungeons & Dragons players doesn't stop at the tabletop, as these amazing crafts reveal...

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We handpicked the tantalizing treats you've just perused in our holiday gift guide, but the fascinating world of Dungeons & Dragons throws up so much more than those tempting purchases when it comes to creativity. Whether it's the costumes you see on stage at PAX during the Acquisitions Incorporated live games, some knitted delights that'll make you coo over the most vicious monsters, the in-game elements that have been beautifully constructed or a very personal tattoo, we're delighted to share some of our favorite extensions of the game we love.

### Dani Hartel

"I never let myself do anything that feels too easy. If something is too simple, I tend to look for ways to complicate it. I'll do things like add more details, or look into the lore behind the object to try to add

design elements that make it feel like a real thing from a real culture,” says Dani Hartel, who specializes in illustration and props. “With D&D there’s almost an endless amount of information or story behind everything, so trying to make it feel as real as possible can turn even a simple cloak into a complex story piece steeped in meaning.”

Hartel has been creating costumes and items for D&D for almost two years now, since she made a life-sized frost giant’s helmet and a pair of eight foot hatchets for *Storm King’s Thunder* at PAX West 2016. She says the hardest thing to make was the Batiri goblin costume, although Ooblah (that creature’s obsidian axe) is one of her favorite creations.

“The Batiri goblin costume used many techniques I’d never tried before. I decided that job would be a good excuse to teach myself how to sculpt and cast silicone masks, hands, and feet! The learning curve on new techniques can be pretty rough, and that paired with a deadline can cause a lot of stress. However, pushing your limits and adding new skills to your repertoire is part of the fun,” she tells *Dragon+*.

“Ooblah was one of the few times I could exactly copy a design that I loved by Richard Whitters, who is an artistic genius and a very good friend of mine. The only amendment to the design on my part was the addition of a gnome’s shrunken head used as the pommel. I was very proud of how it turned out.”

Hartel has only been playing D&D for a few years but has guest starred on **Dice, Camera, Action!** and become a regular member of **Misscliks: Risen**. However, she also now makes her mark on another famous live game, as she’s become the official costumer for Acquisitions Incorporated!



(Select to view)

“We just finished the first phase of costuming for the Acquisitions Incorporated ‘C’ Team, and it was so much fun. After dressing them that morning, I got to sit in the audience and watch them come out and hear the crowd’s reaction, which was magical. I love the team at Penny Arcade so much, and getting to help bring their characters to life in any way I can is an honor.”

With so much accomplished already, you might think she’d have ticked off the majority of her wish list, but there are still plenty of items on there. “I think that even if there were five of me, working at the rate I do, that I still wouldn’t be able to keep up with the list of ideas I have. My ideas are way too big for me to ever accomplish on my own. But, if I had six months with nothing to do, I’d make myself the most elaborate Zugtmoy ballgown and headdress. And then write a script and make all the costumes for a short film about her. I’m sure you’re starting to see my problem, now.”

To see more of Dani’s work, [visit her official website](#) or [follow her on Twitter](#).

## Tomb of Annihilation Puzzle Cubes

From *Tomb of Annihilation* (pg. 94):

*To unlock the Tomb of the Nine Gods, the characters must first recover nine puzzle cubes from shrines hidden throughout the city. The Red Wizards are already searching for the cubes, and Ras Nsi does what he must to prevent the Red Wizards or the characters from obtaining all of them.*

As described in the book, these



puzzle cubes are small, stone blocks engraved with images of a specific trickster god. But even better than describing these cubes to your players is actually allowing them to play with these items at the table! Suggested by Chris Perkins and created by Emi Tanji (designer, among so very many other things, of the D&D Twitch channel emotes and Extra Life T-shirts) you can [download our template to create your very own papercraft puzzle cubes](#).



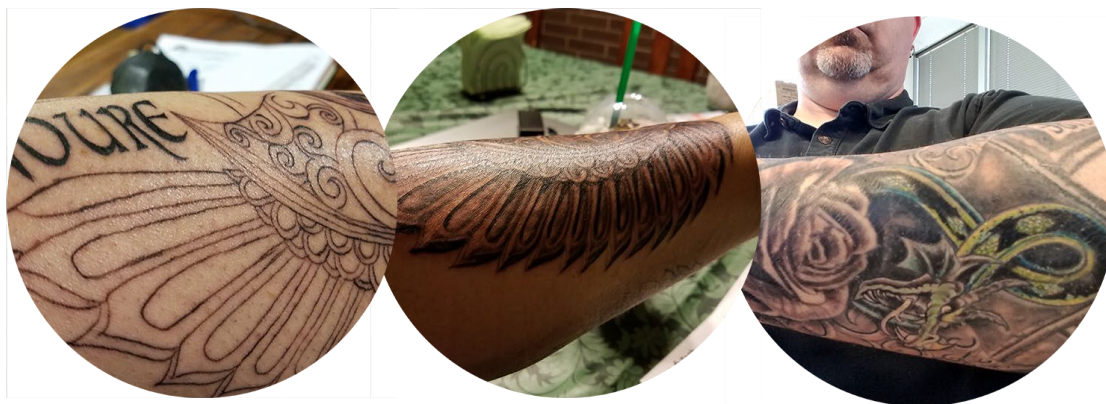
You can also find maps for the Tomb of the Nine Gods later in this very issue!

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## Personalized Tattoo

“For the longest time whenever a friend would ask me if I was *ever* going to get a tattoo, my answer was a ‘snort’ of laughter followed up by, ‘Are you kidding? I’m totally allergic to pain,’” says D&D Product Manager Chris Lindsay. “Then, at some point over the last few years I started to admire tattoos that other folks had. I’ve seen a lot of folks with ink in the gaming community... and for some, a lot of regret. Now, however, I’d seen folks that had cool-looking tattoos that they wore with pride.

“We released fifth edition D&D in 2014, and it has achieved unprecedented success. I’ve always been proud that I was part of that from the very beginning, and as we passed milestone after milestone I started to make jokes—another month like that and we should get ampersand tattoos. Then I started looking at the ampersands that were being created for the covers of *Dragon+*. The moment I saw the work of Hydro74, I fell in love. It’s probably why I suggested making it a showpiece for our relatively new line of game accessories—character sheets, adventure grid, dungeon tiles, etc.



(Select to view)

“About six months after seeing it for the first time, while looking for ideas and artists online, I started tripping across other elements that struck me as extremely cool. At the same time, the ‘meaning’ of these, which is the result of something deeply personal that I identify as being part of what makes me, me, began to emerge. These pieces began to unite into a coherent idea.

“There was a totally awesome bracer with a feather motif worked right into the armor, and then there was my family crest, as the Lindsay clan in Scotland is part of my personal genealogy and identity. I envisioned a badass tattoo that looked like a piece of armor. The bracer would bear the feathers of a swan, an important part of the Lindsay crest, as well as the words ‘Endure Fort’, which is Latin for ‘endure with strength’. Other elements included a rose for love and beauty, as well as a cross for faith.

“Let me explain. I was raised in a religious household, and while I don’t consider myself to be a deeply religious person at this stage in my life, the idea of faith is still important to me. Faith in myself, faith in my family and friends, faith that if I push forward and keep working at something, I can prevail. Ultimately, faith in good overcoming evil. I guess you can say that I’m a bit of an optimist. As this was part of my upbringing, I consider this to be a strong part of who I am.

“I took *all* this art, and spent hundreds of hours combing through the work of reputable tattoo artists throughout the Seattle area. There are many *very* good artists but I was looking for something specific, and when I tripped across the website for [Dzul Ink Lounge](#), I found what I was looking for. Alejandro ‘Alex’ Dzul and his brother are both

gifted artists, and while I couldn't tell you exactly why, it was Alex's work that brought me into their studio in the Belltown section of downtown Seattle.

"It took most of the summer to complete the work on my forearm, but four sessions later and about 20 hours in the chair—most of which I spent lying on my stomach with my arm twisted behind my back—and I was, *am*, totally thrilled with my tattoo. Alex, you're a genius! I'm also not too proud to say... I *still* think I'm allergic to pain."

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## Mazzmatazz

Everyone needs a hobby. And for Mazzmatazz, that involves turning fiendish D&D monsters into fluffy companions. It all started when one of the D&D staff tweeted a picture of a darkmantle hat.

"I thought, 'Hey, I could do something like that!' and the *Monster Manual* seemed like the perfect place to start. I like to do things a bit differently, however, and so I didn't want to start with a beholder or an owlbear, because that seemed too 'standard' to me. So I flipped through and made a shortlist of monsters that were distinctly D&D, yet not the more obvious candidates, and that I thought would translate well to knitting or crochet.

"I've been crocheting and knitting for so long, it's all very natural to me. But I try to keep the more regular models small and fast, so they are definitely simplified. My aim is that one of those can be made in an evening, so if I release the pattern at any point, it's not daunting for people to pick up," she says, adding that the rug of smothering is her easiest D&D pattern so far. "It's a rectangle! It looks really effective because I added wire to the edging so it can be posed and that adds a much more dynamic feel to it."





(Select to view)

“On the other hand, I have the much larger, more intricate models which I have been known to curse about on Twitter as ‘tiny crochet’. I use a small hook, 2mm or 2.5mm, and fine yarn, to get as much detail as possible into them. These can take a week or more of work per model, and I still stylize them, but I try to be as true to the reference as I can at the same time.

“I think the most complex and involved pieces I’ve made so far were probably the yuan-ti nightmare speaker or the drider. The drider was harder because I was so excited about making it, but I had been doing so much crochet I’d injured my hand and had to put it aside and work on other projects. The yuan-ti was the first of my larger pieces and was made for Chris Perkins, who has been a real inspiration to me and shaped my DMing style and passion for D&D. So I wanted to get it just right.”

The first creature Mazzmatazz made was the monodrone modron, and she says it is still very special to her. “I could just visualize how I was going to make the hands and took it from there. It’s the only one I haven’t been able to give up—it’s now my mascot and I pin it to my DM screen when I run games. I also love the bigger, more detailed pieces. I love putting those details in and dressing the piece. I’m immensely proud of the displacer beast I just finished for Adam Lee.”

With so many creatures to work through in Dungeons & Dragons lore, what’s up next for her? “The rest of the *Monster Manual*!” she says, and we think she’s only half joking. “I have a few requests I’m working on, including some more grung for the cast of **One Grung Above**, but I think my next big piece will be a mind flayer. I want to put wire in all the face tentacles so they can be posed and I think

that'll look really cool.

“The reaction so far has been absolutely incredible. I’m so overwhelmed with how much people love what I do and have responded so positively to it. I knew that people will have knitted or crocheted some of the creatures before, but I was trying to do something different with my choices and I think I really hit upon something. Who else is making plushie grell, cuddly intellect devourers and adorable nothics?”

To see more of Mazzmatazz’s work, follow her on [Instagram](#) , [Facebook](#) or [Twitter](#).

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**DUNGEONS & DRAGONS**

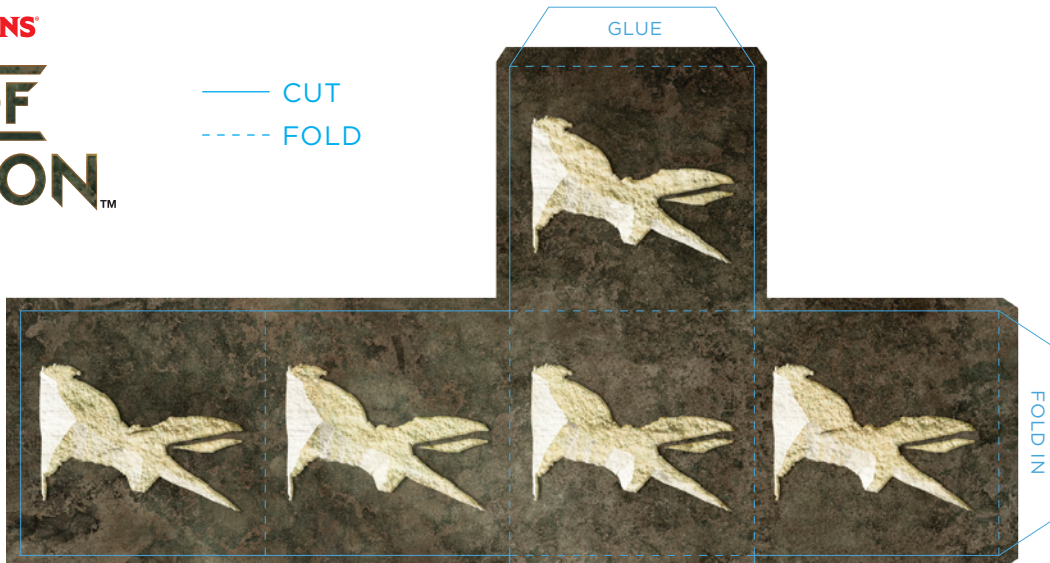
# TOMB OF ANNIHILATION™

— CUT  
- - - FOLD



**I'JIN,  
THE ALMIRAJ**

I'jin is a fickle and unpredictable god who never sticks to a plan.



**PAPAZOTL, THE EBLIS**

Papazotl is a shrewd and conniving god who bows before no one and expects others to do as he commands.



**KUBAZAN,  
THE FROGHEMOTH**

Kubazan is a wild and spirited god who is fearless and not afraid to take risks.





**DUNGEONS & DRAGONS**

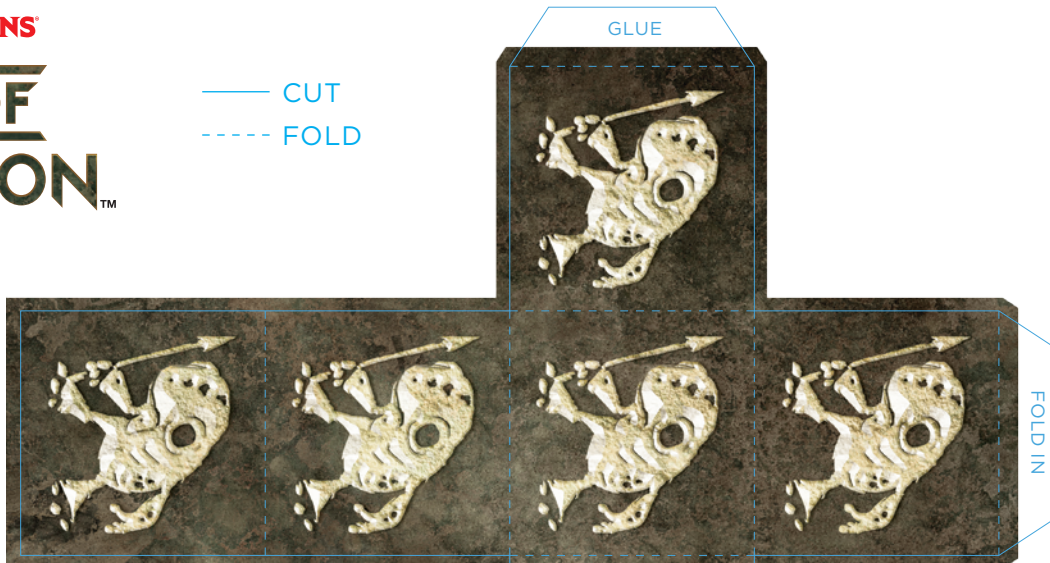
# TOMB OF ANNIHILATION™

— CUT  
- - - FOLD



**NANGNANG,  
THE GRUNG**

Nangnang is a skittish and cruel god who won't share with others.



**MOA, THE JACULI**

Moa is a truthful and kind god who never tells a lie.



**SHAGAMBI,  
THE KAMADAN**

Shagambi is a wise and savage god who never shows mercy to evildoers.





**DUNGEONS & DRAGONS**

# TOMB OF ANNIHILATION™

— CUT  
- - - FOLD



**WONGO,  
THE SU-MONSTER**

Wongo is a violent and deranged god who acts recklessly without concern for others.



**UNKH, THE FLAIL SNAIL**

Unkh is a self-absorbed and overly contemplative god who is incapable of making decisions.



**OBO'LAKA,  
THE ZORBO**

Obo'laka is an obsessive-compulsive god who is an overly cautious slave to routine.





## Holiday Gift Guide

*Give the gift of awesome with our indispensable guide to some of the best RPG holiday presents.*

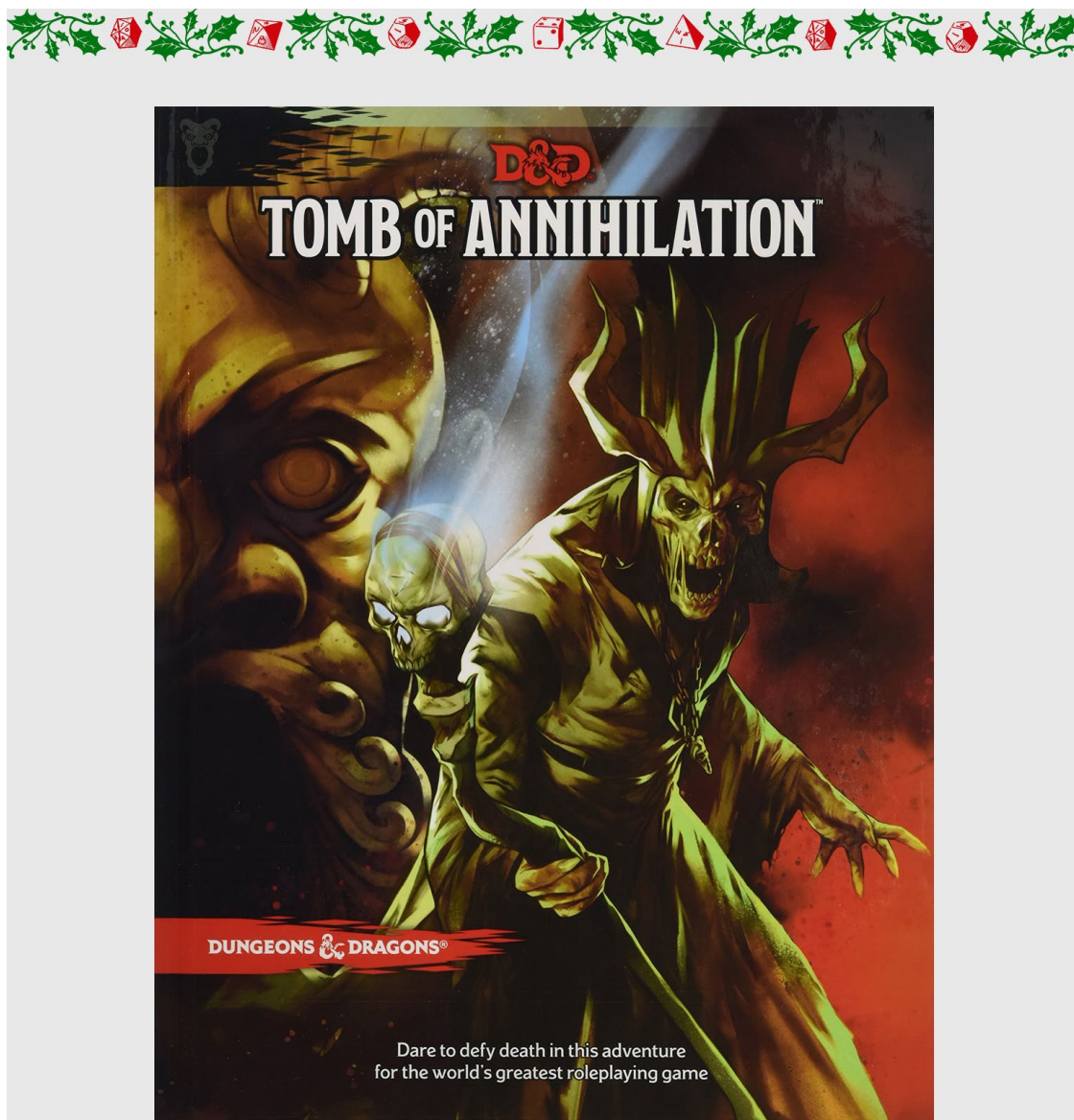


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Want to see a magic trick? We're talking powerful, life-changing, smile-inducing spells, here. We can show you how to magically turn the loot from your daily endeavors into epic gifts that will knock their elf-embroidered socks off! We know how much **people already love our products**, but if you follow our recommendations below to treat the RPG enthusiast in your life, you'll be delivering some further holiday surprises they'll never forget...

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(Select to view)

Tomb of Annihilation TRPG Adventure Campaign (Levels 1-11)  
Death lurks just around the corner! And normally that'd be a bad thing, but in D&D terms that's just another regular challenge that needs to be met. When a terrible curse takes hold of any soul who has been restored by divine magic, the source of this withering rot is tracked to the jungles of Chult and a forgotten temple. Dare you step inside?

**MSRP: \$49.95**

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### Trophy Plaques

When you've managed to defeat a major Dungeons & Dragons opponent, it's nice to get recognition. What better way than displaying your achievement for everyone to see, and these enormous trophy heads of a beholder, mind flayer and red dragon are the way to do it! Made from foam, rubber, and latex, carefully hand-painted for realistic detail, they're perfect for decorating your castle, throne room or more modest living quarters.

MSRP: \$399.00 (Red Dragon), \$427.99 (Mind Flayer), \$449.99 (Beholder)

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### Character Folios

You spend enough time protecting your character from the dangers of the world in-game, so shouldn't you do the same in the real world? This dedicated folio holds 10 character sheets, as well as 36 standard-size spell cards. There are a range of brilliant folios to choose from but the heroic Giant Killer or the fearsome Demogorgon rank among our top picks.

MSRP: \$9.99 (**Giant Killer**), \$9.99 (**Demogorgon**)

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### Tomb of Annihilation figures

Talk about assembling an army. You'll need to unite the resin pieces that make up these monsters, then dress them appropriately using your talent for miniature painting. That said, no matter how good a job you do, you're still likely to get a groan from your players when you drop one of these on the game map, as they realize they'll have to face these adversaries!

MSRP: \$15.00 (Acererak the Lich), \$15.00 (Batiri Goblin Totem), \$15.00 (Ras Nsi), \$20.00 (Chultan Dinosaur Warrior)

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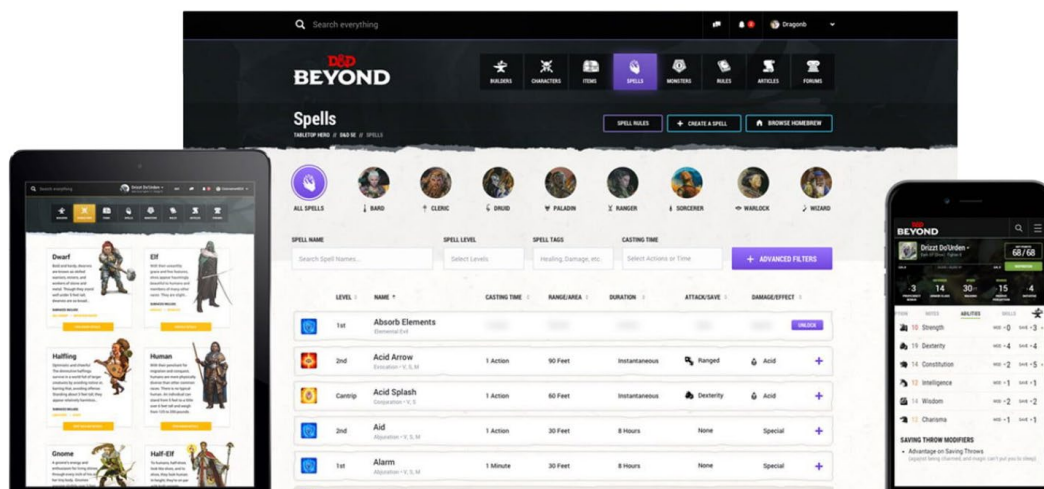


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## Beholder Holiday jumper

Nothing says good will on Faerûn and peace to all races like an eye tyrant. This knitted example looks happy in his dungeon, although at this time of year his choice of Ray is more likely to be Charles than fear or disintegrate. Use code CRITROLL30 to get 30% off WeLoveFine D&D merchandise until December 31, 2017.

MSRP: **\$52.00**



(Select to view)

## D&D Beyond

For over 40 years, Dungeons & Dragons has brought players together at tables all over the world. D&D Beyond, the new digital companion app, aims to enhance game management and eliminate the need to manually search through books, as well as taking the load off players through features such as the character builder.

Subscriptions: **\$25.99-\$54.99 per year**

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## Rock Paper Wizard

You'd think the hard bit had been accomplished once you defeat a dragon, but now comes time to split its hoard. When three to six wizards can't agree amicably, the task turns into a classic spell battle as they each try to bag the loot for themselves. Using the hand gestures found on your cards, you can push an opponent towards the exit, advance yourself towards the hoard, or manipulate the treasure. First one to collect 25 gold coins wins.

MSRP: **\$19.99**

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### Pint Glasses

Never has the need to include soda on your list of gaming provisions been so crucial. Celebrate that legendary victory in style and sup deeply from these glasses bearing the Forgotten Realms' greatest ales. Use code CRITROLL30 to get 30% off WeLoveFine D&D merchandise until December 31, 2017.

MSRP: \$10 (Neverwinter Summer Ale), \$10 (Sword Coast  
Legendary IPA), \$10 (Baldur's Gate Pale Ale)

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## Gamer pouches

If there's a cuter way to carry your dice and other small gaming accessories, we've yet to find it. The owlbear has a soft fur body with embroidered facial features and individual claws, while the mimic includes an inner dice compartment with a tongue to surprise greedy adventurers!

MSRP: \$13.99 (Owlbear), \$16.99 (Mimic)



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## Tomb of Annihilation Map Set and DM Screen

Bring a touch of class to the latest D&D storyline with these official accessories. The Tomb of Annihilation Map Set helps bring the world

of Chult spectacularly to life for your players, while the DM Screen contains lots of useful information to save you flicking through source books as you lead your party towards oblivion.

MSRP: \$40.00 (Map Set), \$15.00 (DM Screen)

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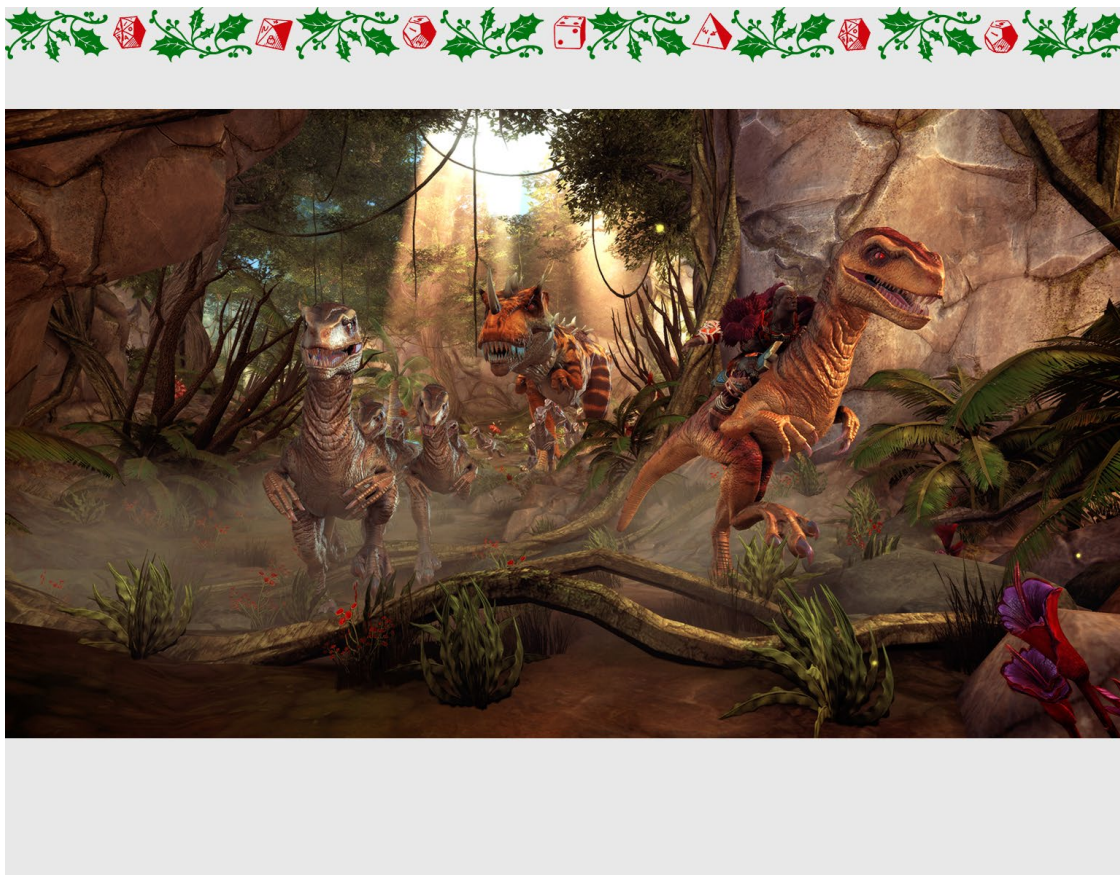
### Dragon Propaganda T-shirt

WeLoveFine's army of artists produce some amazing work and this propaganda T-shirt was the worthy winner of its Dungeons & Dragons Fan Design Contest. Almost makes us want to join the cause, if only we weren't allergic to dragons. Use code CRITROLL30 to get 30% off D&D merchandise until December 31, 2017.

MSRP: \$25.00

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## Neverwinter MMORPG

You can't beat the price of free-to-play, especially for a video game as lovingly crafted and as frequently updated as *Neverwinter*. And if you do fancy making a purchase, for yourself or as a gift for a friend, there are plenty of add-on packs. The Hero of the North Pack unlocks the Menzoberranzan renegade drow in character creation and includes the heavy giant spider mount, panther companion, and more, while the Knight of the Feywild Pack unlocks the moon elf race and contains the dawn unicorn mount, Sylph companion and more!

MSRP: \$0.00 (Neverwinter), \$59.99 (Knight of the Feywild Pack), \$199.99 (Hero of the North Pack)

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### Critical Hit D20 mug

Holding 12oz of your choice of magical elixir, this mug is a vital piece of equipment when you need a boost during your next late night Dungeons & Dragons session. Its lid allows you to keep your beverage warmer for longer and it's also dishwasher and microwave safe, which is handy back in the real world.

MSRP: **\$12.99**

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## Tomb of Annihilation Board Game

If you ever feel like quickly exploring the jungles of Chult or popping down into Acererak's fabled tomb, you'll be thrilled to hear that this tabletop roleplaying adventure **has been distilled into board game form**. It also uses the D&D Adventure System, so it's compatible with every other board game in the series.

**MSRP: \$79.99 (Standard Edition), \$159.99 (Premium Edition)**





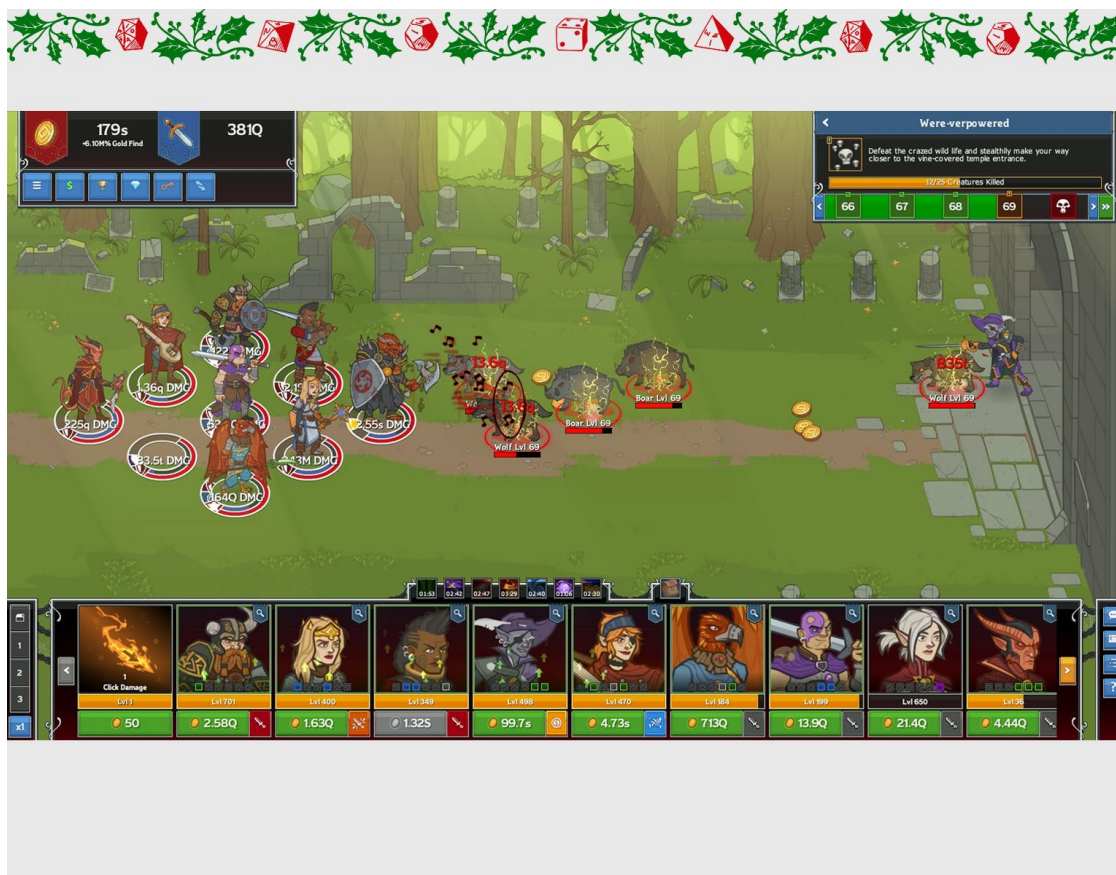
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## Tales from Candlekeep: Tomb of Annihilation

If time is truly of the essence, you'll be thrilled to hear that the *Tomb of Annihilation Board Game* **has also been turned into a digital experience**. And if you wait for the Steam Winter sale to start on December 21, 2017 (ending on January 4, 2018), the game will be discounted by 40%.

MSRP: **\$15.99**

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(Select to view)

## Idle Champions of the Forgotten Realms

Don't be fooled by the name, as game developer Codename has created champions that are anything but idle! Drawing on the depth of history of Dungeons & Dragons, players complete quests throughout the Sword Coast in iconic Forgotten Realms locations, including special events that mirror D&D releases and in-world holidays.

MSRP: \$9.99 (Bruenor's Starter Pack), \$19.99 (Celeste's Starter Pack), \$29.99 (Nayeli's Starter Pack)



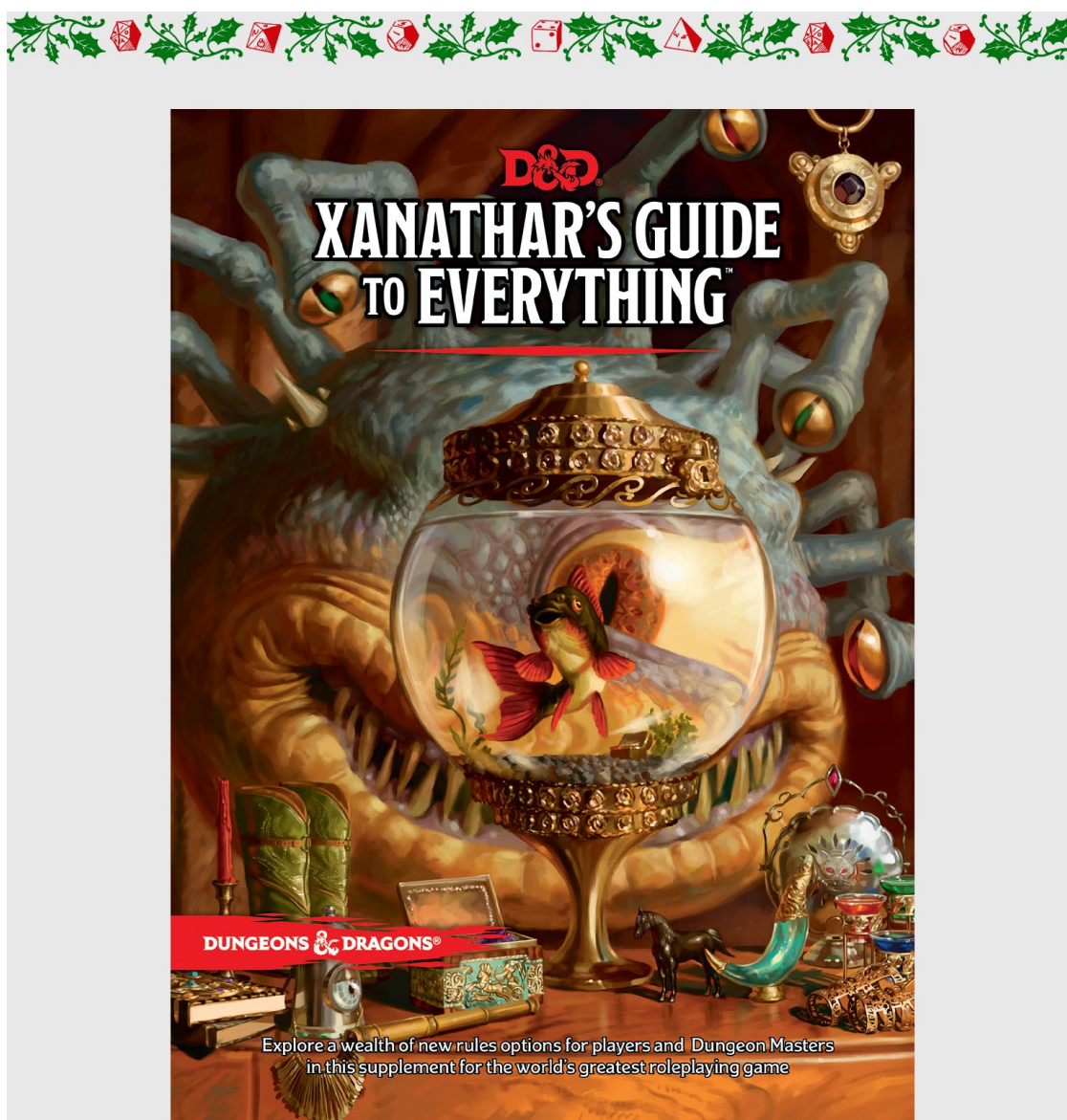
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## Dungeons & Dragons Dice Masters: Tomb of Annihilation

There's no stopping that mischievous Acererak. Having invaded both physical and digital tabletop dungeons, he wasn't about to let Dice Masters slip through his death-dealing fingers. This *Tomb of Annihilation* draft pack is the perfect way for two players to quickly face off against each other, using threats or heroes from *Curse of Strahd*, the *Player's Handbook*, the *Monster Manual*—of course — *Tomb of Annihilation* itself.

MSRP: \$9.99 (Single Draft Pack)





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## Xanathar's Guide to Everything

Brilliant new sourcebook *Xanathar's Guide to Everything* is the latest expansion for fifth edition Dungeons & Dragons, offering new rules, story options and over twenty-five subclasses. You'd need to be an all-powerful, hilarious, debonair, and incredibly charming beholder not to need this book to enhance your D&D adventures. And yes, he's watching us write this.

**MSRP: \$44.99**

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### Classic Creatures Box Set

What happens when a brilliant artist (D&D Senior Art Director Richard Whitters) **steps back in time to take a fresh look at some original monsters**? This revamped range of miniatures, that's what. Whitters went all the way back to the earliest source material, plundering first edition D&D to rework these vintage beasts.

MSRP: **\$79.99**

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# Xanathar's Guide to Everything Spellbook Cards

As well as lifting the lid on every great new addition to fifth edition Dungeons & Dragons, the incredibly well-written *Xanathar's Guide to Everything* [yes he's still reading what we're writing, send help now!], also introduces dozens of new spells. These handy cards will let you cast them like a boss, which being pretty bossy himself, is what the Xanathar would have wanted. [Arrggghh!]

MSRP: \$13.00

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## Betrayal at Baldur's Gate: Holiday Haunt

Krampus is on the loose in the Forgotten Realms. If you're on his naughty list this holiday—and you are!—good luck surviving till dawn.

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**B**rilliant board game *Betrayal at House on the Hill* has already been given the epic D&D treatment in *Betrayal at Baldur's Gate*, but the work doesn't stop there. This brand new, holiday themed scenario has been created exclusively for *Dragon+* readers!

Some believe that Krampus is the son of Hel and Loki of Norse mythology, while others feel his yellow eyes, wicked horns, and hooved feet betray his origins as the Yule Goat God. The only thing that is known for sure is that he has come to punish the people of Baldur's Gate.

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## BETRAYAL AT BALDUR'S GATE



[LEARN MORE](#)

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“I am a huge fan of the Krampus!” says Diane Molinari, who wrote the holiday haunt for *Dragon+*. “I love the lore that surrounds him, and you could say he was my first anti-hero. Getting a chance to represent him in a haunt was particularly exciting for me because I don’t often see his lore separated from Santa Claus, even though he predates Saint Nick.

“I wanted to stay true to the lore, so when I created the stats for Krampus I did it with the intention that you cannot really beat him, at least not physically. We got very good feedback and results from the playtesting, and most of the changes made were for balance and game play clarifications.”

Have I been good this year? If you have to ask yourself that question, then you already know the answer, and you’ll have your work cut out trying to survive till dawn—let alone stand a chance of banishing this

malevolent creature.

Haunt P2 for *Betrayal at Baldur's Gate* was written by Diane Molinari, edited by Scott Fitzgerald Gray, and developed and playtested by the Wizards of the Coast Board Game club: Brandon Kreines, Callum Young, Kyle O'Neill, Kenneth Gould, Thomas Murray, Crystal Carrow, Ernie Nelson, Jeremy Allston, and Donovan Eberling.

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## Character Spotlight

Continuing our look at various characters inspired by our livestreams!

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**C**urious about the actual characters being played in D&D livestreams? We continue our survey around the table to look at further options you can use as models or templates for your own PCs or NPCs. As always, our thanks to **D&D Beyond**—as we've created (or recreated) the following characters via the D&D Beyond Character Builder, with further edits then made to the characters' sheet to finalize/polish their details.

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## Dice, Camera, Action! Wafflecrew



This year's Wafflecrew wraps up their adventures later this month (December 19, with their 73rd episode!). Thankfully, they'll return at the start of next year, continuing their *Tomb of Annihilation* campaign through the jungles and ruins of Chult. Led by DM Chris Perkins, you can watch their continuing saga unfold Tuesdays 4-6PM PT on [twitch.tv/dnd](https://twitch.tv/dnd)!

Last issue, we introduced you to the Wafflecrew's bard and rogue. This issue, we're pleased to present the crew's tiefling sorcerer (played by Holly Conrad—creator of the Wafflecrew puppets you may have seen in a recent episode). Hailing from Sigil, City of Doors, Strix knew precious little else of her heritage. Until recently, that is, when she discovered she was a powerful member of the Skizzicks family, who had made a pact with Asmodeus and the Nine-Hells to become tieflings.

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## Force Grey: Lost City of Omu



This season of **Force Grey** found our intrepid band of actors, comedians, and all-around awesome celebrity talent (and lest we forget, talented D&D players to boot!) exploring the jungles of Chult. Matt Mercer lent his voice (and DMing expertise) to the game, with a season finale taking place last month at Villain in Williamsburg, Brooklyn!

We've previously showcased the party's rogue (Utkarsh Ambudkar's Hitch). Here we present two further characters, fully updated to their most recent 7th-level stats:

There's no doubt who Joe Manganiello's Arkhan the Cruel serves—as a dragonborn oathbreaker paladin, he stands fiercely in the service of the dragon goddess Tiamat. And in service to Arkhan? The vicious mantichore named Chango, owing to the *Wreath of the Prism* placed around his neck.

[Download Arkhan](#)

Deborah Ann Woll's Jamilah washed up on the shores of Chult following a tragic shipwreck. Luckily, the people of this forbidding land took her in and raised her as one of their own. Having grown into a strong and confident young woman, she now longs to leave Chult and explore other lands, challenging anyone along the way to arm-wrestling or thigh-crushing contests of might.

[Download Jamilah](#)



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## Extra Life 2017



As a final bonus, we can't reiterate enough our thanks for everyone who took part in this year's Extra Life event. Among the livestream games taking place across the 24 hours was [Escape from Annihilation](#), run by Lauren Urban (of the [Destiny & Doom](#) livestream).

One of the players in Escape from Annihilation took part in her very first game of Dungeons & Dragons! As thanks to Kennedy O'Day for her participation, we're thrilled to present her character: Darkfire the folk hero ranger! Of course, we couldn't forget to include her companion, Tinkerbell, as well!

[Download Darkfire](#)

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## Behind the Screen: Teaching D&D

How playing D&D teaches empathy, teamwork, diversity and problem-solving, and helps you win the game of life.

Ethan Gilsdorf

---

**I**n the TV show *Stranger Things*, D&D plays a pivotal role in helping the teenage protagonists solve a real-world problem. OK, it's more of a supernatural problem. In season one, our heroes' roleplaying savvy helps them tackle "the Demogorgon," the monster they name after the classic D&D demon that abducted their pal Will. D&D also helps them conceptualize the Upside Down, the place where the monster may have taken Will—an extra-dimensional space similar to the Negative Material Plane. Then, in season two, the boys liken another foe, the Shadow Monster, to D&D baddie the mind flayer. At one point, smart aleck Dustin even pulls out his AD&D first edition *Monster Manual* to prove his point.

## Watch on Twitch

Let me be clear. I'm not saying that D&D can *literally* help save your life and defeat monsters. But D&D does have real-world benefits and lessons to teach us in our daily lives.

I speak from personal experience. I grew up playing D&D in the late 1970s and 1980s; after a long hiatus, I play again as a 50-something adult. Looking backward on my own dark ages, I can see how the game influenced me profoundly, not only by warping my brain (sorry, mom!), but also schooling me in some key life skills. I also credit the game for my writing career.



(Select to view)

I'm not the only D&D-is-good-for-you cheerleader. Celebrities, writers, and artists have let their geek flags fly—from China Miéville and George R.R. Martin to Stephen Colbert, Vin Diesel and Jon Favreau—and praised the positive impact of RPGs on their creative and social lives.

D&D gives us powerful tools to solve problems, see other viewpoints, work collaboratively, jumpstart creativity, and look at our world in new ways. Funny that all these benefits can spring from a remarkably analog enterprise, powered by dice-rolling, face-to-face banter, and junk food.

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## Roleplaying Creates Empathy

Why do we read any narrative? To be entertained? Yes. To be delighted? That's also true. But the stories we tell in D&D also make



us feel less alone. They connect us. They are tools for empathy.

In D&D, roleplaying is the secret ingredient which creates that empathy. Let's say your character is a tiefling rogue from a hoity-toity background who always wanted to be a wizard but sucked at casting spells. Or your character is a traumatized dragonborn cleric who was forced to watch her family's execution. The mere experience of imagining *being* these other characters obliges you to identify with someone who is not like you.

D&D also draws characters and, by association, players, out of their shell. In the course of any campaign, your adventuring party interacts with dozens of people and creatures—elves, trolls, dragons, bartenders—who are not like you. We have to understand their perspectives, their backgrounds, and imagine what it's like to be them. This skill, inhabiting someone else's skin, is worth practicing, especially in the increasingly suspicious and polarized world we live in.

---

## Teaching Tolerance and Teamwork

“The essence of a roleplaying game is that it is a group, cooperative experience,” Gary Gygax once said. D&D tells us that a game—and, by proxy, human existence—can be more enriching and satisfying when the only goal isn't to crush your enemies, see them driven before you, and hear the lamentation of their women. Or their men. (Of course, your real foe is the Dungeon Master. But the DM is also your god and referee, so be nice.)

You might say the earliest versions of D&D baked collaboration, diversity and inclusiveness into their gameplay. The game recognizes difference by having various races, classes, and kinds of creatures. Some may not get along; elves versus dwarves is a classic rivalry. But then the game says: collaborate. Succeed in putting animosity behind you if you are to survive.

And for good reason. Each person in your group contributes to a cause. Everyone has a purpose. Your adventuring party is comprised of complementary characters with different talents—sneaky skills, healing powers, ass-kicking expertise, magic mojo—each to be used at the right time. We are stronger when we cross-pollinate and draw

upon each other's talents, as a team.

Fifth edition does a brilliant job of further expanding our notions of inclusiveness. "You don't need to be confined to binary notions of sex and gender," says the *Player's Handbook*. "Think about how your character does or does not conform to the broader culture's expectations of sex, gender and sexual behavior. For example, a male drow cleric defies the traditional gender divisions of drow society, which could be a reason for your character to leave that society and come to the surface."

Side note: you know the D&D credo "never split the party"? The idea is: watch each other's backs. Friends matter. Stick together. Call each other on the phone, Facebook isn't enough. Go to your high school reunion. Forge these bonds that will last, and you'll keep telling stories around the fire deep into your long years.

---

## Imagination, Problem-Solving and the Gift of the Gab

Let's say you're deep in a dungeon that you know is controlled by a powerful orc. In one chamber, your dwarf overhears a platoon of underling guards huddling miserably around a fire. They seem unhappy with their boss. Sure, you could fight them. But what if you tried another approach? What if you could scare them away? Trick them? Convince them to mutiny and fight against their orc lord with you?

That's the beauty of an open-ended RPG. The options for problem-solving are effectively limitless, especially if you have a Dungeon Master who thinks on their feet. You can try different tactics—fight, parley, bribe, double-cross, escape.

Moreover, do not underestimate the gift of gab. Fantasy roleplaying games teach powerful negotiation skills. Before you charge into the glory of an eternal Valhalla, it's OK to run, or cajole your way out of a dangerous battle with that Demogorgon. Also, you can obtain helpful intel from someone before its head has been liberated from its shoulders. Same with that troublesome family member at the holiday dinner table.

The bigger beauty of D&D is this: it kickstarts your imagination to think, “What if?” You can test ideas in fantasy worlds which you can then apply to actual political, diplomatic, social, and technological problems, or brainstorm how to salvage civilization when the mind flayers really come. In *Stranger Things*, the boys think in out-of-the-box ways because they’ve been primed, by D&D, to use their heads that way. D&D can provide that new framework to help us find unexpected, innovative, solutions.

The game also reminds us to be prepared. You’re in a dungeon, 300 feet below the surface of the earth. You’re exploring these cool caves, when seventeen giant spiders chase you. To escape, you need to get your party across a crevasse. Did you bring rope? Pulleys? Did your wizard remember to learn his *levitation* spell? Point being: equip thyself, in the game, and in life. D&D is helpful training for a very literal world. (Also: graph paper can be more reliable than GPS. No batteries required.)

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## Courage and the Power of Risks

As a D&D-obsessed kid, I felt a clear rulebook should also govern adulthood. What are my chances to get the girl? To kiss the girl? How many beers can I drink before I barf on the girl? On page eighty-three of the first edition *Dungeon Master’s Guide*, there’s actually an “Intoxication Recovery Table” to help you roleplay drunkenness in D&D. Alas, there’s no such rulebook in real life to predict your chances, or tell you what you need to roll.

Of course, you have to take risks. What if I told you, it’s now time to confront your mother, your brother, or your arch nemesis at work who’s always belittling you? You could challenge the person to duel with butter knives, or staple guns, or words. Whatever your weapon, that can be scary. In D&D, you can try out what it feels like to truly be courageous in a game world, when you can’t in real life. A fantasy world gives you agency. You are empowered to make choices, in a safe place. If you’re shy in real life, play a foolhardy dwarf who’s always the first to rush into battle. What’s it like to pretend to be bold or brash, even if it’s just an imaginative exercise? If you’re not so good at diplomacy with your boss, using the full power of your charisma, try it with that tavern barkeep in-game first. Then, slowly,




apply that sensibility to your real life. See, it rubs off.


D&D is, in the end, a metaphor for human experience. You begin at the bottom. But fear not. Have patience, and you will grow in power and prowess. You will defeat monsters, gain treasure, and experience. Before long, you're no longer level one. Practice, train, endure defeat, repeat. You will level up. Just as your character gets more bad-ass, you do too.

One final thought about the power of D&D: the game is made up of thousands of rules, charts, tables, and appendices. But the great lesson of the game is that not every outcome can be preordained. The world is suffused with randomness. Roll a 20 and even the tiniest wizard, paladin, rogue, or cleric can slay a dragon. There's always a chance to succeed.

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TALES FROM  CANDLEKEEP

# TOMB OF ANNIHILATION

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# Dragon Classics

From the archives

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## Holiday Goodies

Earlier in this issue, we presented a new *Betrayal at Baldur's Gate* scenario featuring Krampus. It's only fair then, that we take a look at the jollier side of holiday figures. Looking back at *Dragon Magazine* through the years, we've uncovered the following...

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## Nothing But the Ho-Ho-Ho Truth

From *Dragon* #44 (December 1980), Douglass Loss considers the character of Santa. "We can extrapolate from the legends to come up with some very interesting and thought-provoking hypotheses."

Illustrations by Roger Raupp.

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## Factory of Misfit Omega Tech

From *Dungeon Online* #185 (December 2010), a Gamma World scenario kitbashing *RoboRally*, *The Island of Misfit Toys*, and *Christmas Vacation*. After the Big Mistake, two malfunctioning androids opt to take control of a northern factory—in their mind, saving the lives of all misfit technology. Unfortunately, they've started rounding up every other kind of tech as well. Illustrations by Mike Faille/Jen Page.



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### Nicholas the Gift-Giver's Northern Palace

And finally, from the D&D website (December 2001), Charles Ryan created the following scenario involving the grand home of a mysterious tribe of gift-giving elves. At least, rumors speak of such a place. Great riches and rewards supposedly emanate from this Northern Palace, so surely any party of adventurers will find it a worthy location to seek out.

With much appreciation to Scott Fitzgerald Gray for updating the Northern Palace to fifth edition! And special thanks to Patrick Bray and Randy Tipton for their special item suggestions (taken from earlier community polls). And finally, we encourage DMs to support the DMs Guild community and also consider any of the available [trinkets](#) for use in the special items table.

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# Nothing but the ho-ho-ho truth

by Douglas Loss

Santa Claus. Outside of legends, what do we really know about him?

We can extrapolate from the legends to come up with some very interesting and thought-provoking hypotheses.

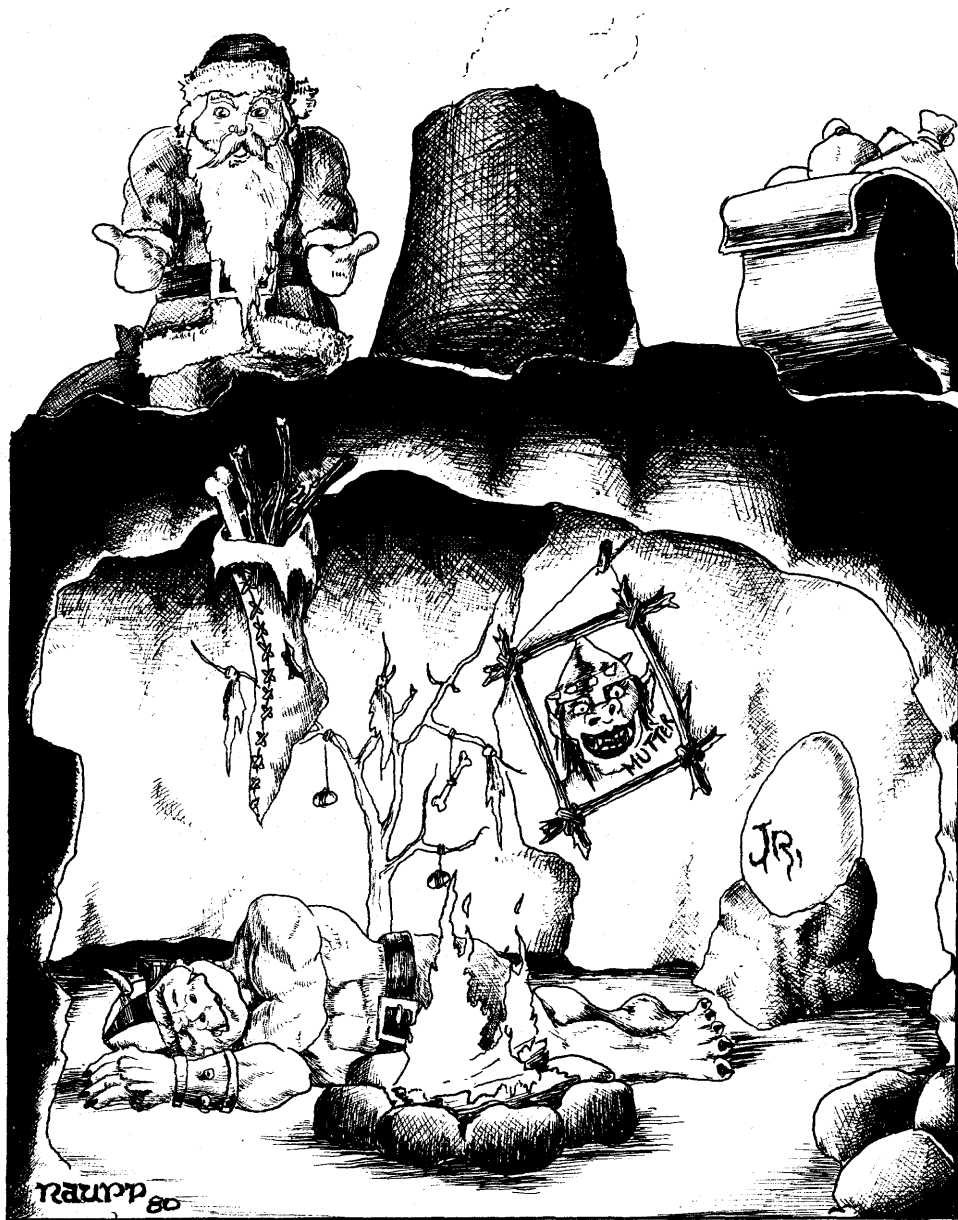
First, we have direct evidence of Claus's race. In Clement Moore's well-known treatise on Santa, he is identified as "a right jolly old elf." In view of the well-documented age (from various sources) of Claus, I'm inclined to believe this to be at least partly right. However, in view of his famed girth and jollity, I'm inclined to believe he has a bit of halfling blood in him, too. His affinity for brightly colored clothing would also suggest that he's part halfling.

We have then an elf/halfling. But what of his class? Well, he's obviously a religious man, as his principal appearances coincide with the winter solstice religious festival of one of the major planetary gods. His teachings tend to be secularized versions of the holy writings of that god. He's also known in some places as "Saint Nicholas." While he's never been known to use the standard Clerical spells, I think we have strong evidence of Cleric as one of his classes.

We have even stronger evidence for Santa being a Magic-User of extremely high level. Besides the incredible strength of his magic, we know he's high-level because he's established a stronghold at the North Pole and attracted many elven (or perhaps elven/halfling) followers.

He's put a permanent Night spell on eight reindeer. He's cast an extremely powerful (and permanent until dispelled) *Mirror Image* spell on himself, his sleigh, and his reindeer. He and his followers use an extraordinary number of permanent Create Object spells each year to produce the goods they distribute. Through the use of Wizard Eye spells, he sees you when you're sleeping and knows when you're awake. And by casting *Know Alignment*, he knows if you've been bad or good. All of this indicates a very experienced Magic-User.

So. An elven/halfling Cleric/Magic-User. But what's his alignment? Obviously, it's some form of Good. Many scholars opt for the immediate thought of Lawful Good, but I lean to Neutral Good. Consider: The regular repetition of the kindly acts he does each year precludes any sort of Chaotic, but a close description of those acts must lead to the conclusion that some of them are not Lawful. He lands on the roof of a house and enters it through the chimney. A clear case of illegal entry. He leaves multitudes of gifts that, if not carefully considered, could ruin the economy of the planet. These are obviously the deeds of someone of Neutral Good alignment, interested only in as much good as he can do, unconcerned about the Lawfulness of it.



So far we have a very high-level Neutral Good elven/halfling Cleric/Magic-User. As yet we know nothing of his personal characteristics. Perhaps a little speculation can shed some light on them.

His Dexterity is obviously very high, else how could someone of his rotundity make it down all those narrow chimneys? I'd say 17 or 18.

His Charisma may be beyond measure. His followers are nothing short of fanatical. Indeed, which of you, if told Santa Claus needed you, wouldn't instantly rally to his side?

To be as high-level a Magic-User as he evidently is, his Intelligence must be 18. And his Wisdom must be very high too, since he never seems to anger or to lash out at anyone. That would require a very wise person.

His Strength and Constitution are less

clear. We really know nothing about his Strength. His Constitution is probably high to be able to absorb all that magic, but we have no direct evidence of this.

What about psionic powers? I don't think we can assume that he has any. Of course, many of the things attributed to magic could be psionic. But assuming psionics would complicate the picture needlessly.

It is truly unfortunate that such a famous and revered figure as Santa Claus should be known to us only through conjecture and speculation. It would be a boon to the world if we knew the facts about him, but that would only happen if someone were able to get him to take a little time on his yearly rounds to tell us about himself. Sadly, no one has ever successfully researched a *Hold Santa* spell — and it isn't likely to happen this Christmas, either.

# FACTORY OF MISFIT OMEGA TECH

## A GAMMA WORLD Holiday Adventure

Well, folks, here we are in the thick of the holiday season—and all of us at Wizards of the Coast wanted to wish gamers and their families a very happy holiday season and merry New Year. As we all know, every time a crit is rolled, an angel tears off a balor's wings.

In any case, we wanted to express our appreciation to our fellow gamers by offering a little holiday treat . . . in the form of a *D&D Gamma World* scenario.

Gamma Terra is a strange place—on that, I believe, we can all agree. In the past, laser-eyed reindeer and a maniacal, robotic Santa have been perpetrated on unsuspecting gamers (by no less than James M. Ward himself). In the spirit of *Gamma World* and holiday frivolity, we venture to the great northern wastes of Canada, eh?, where you can find a certain workshop—and duly invade it.

We explored Rankin Bass's Island of Misfit Toys several years ago as a D&D-themed encounter. This time, we decided that a *Gamma World* approach—and a factory of misfit Omega Tech—fit the theme even better.

It's the holidays, and it's Gamma World, so have fun with the following—we hope you enjoy it!

“Factory of Misfit Omega Tech” is a D&D Gamma World scenario for five 8th-10th level characters. By the scenario's end, the characters should be thoroughly mangled.

### Background

S.A.N.T.A.S. Workshop (or the “Sub-Arctic Neo-Tech Arsenal Station”) was formerly a government munitions disposal factory operating in the remote northern wastes of Canada. Omega Tech gear that did not work properly was sent to the factory to be destroyed. After the Big Mistake, two malfunctioning androids opted to take control of the factory—in their mind, saving the lives of all misfit technology. Unfortunately, they've started rounding up as much Omega Tech as they can . . . and, frankly, every other kind of tech as well.





## Synopsis

The heroes stumble upon a plot by robotic agents to steal away as much Omega Tech as they can get their thieving metal pinchers on. Several leads point the way to a factory somewhere in frozen Canada. Once there, the factory is discovered to have self-actualized. Led by two androids, its robots have embarked on a full-scale operation to save all Omega Tech items in the world. So far, they've collected a fairly odd assortment of "misfit" items.

Inside the factory, the heroes face an assortment of robots as well as the hazards of a factory operation in full swing (using tiles from—what else?—the *RoboRally* board game). If the characters succeed in shutting down operations, they discover a cache of Omega Tech . . . albeit, fairly dubious tech.

## Hooks

The following adventure hooks offer possible reasons why the heroes are in Canada.

**The Health Care:** After their most recent adventures, the heroes might be severely bent, folded, or mutilated to the point that they require medical assistance beyond the norm. They know of a community with qualified doctors, who do help them, but these doctors also ask if the heroes can help with the thieving robots that have made off with some of their advanced medical equipment. The medical equipment in question required extensive repairs, and so the doctors are baffled as to why anyone would take faulty tech (their best guess is that someone wants to salvage spare parts).

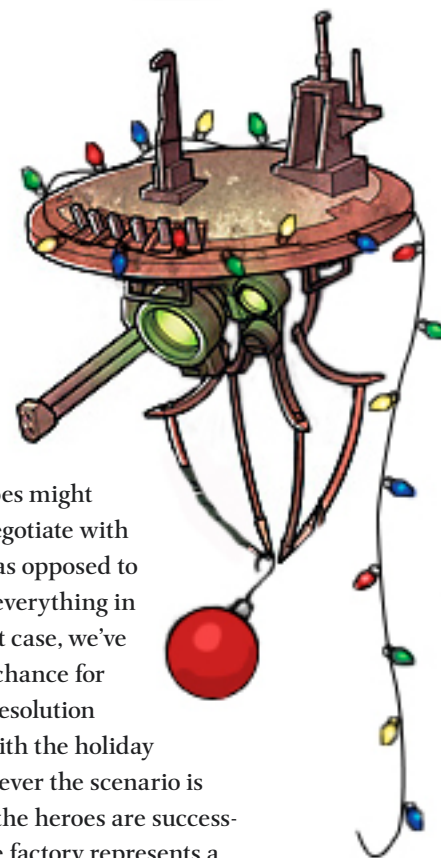
**The Beer:** Scavenging ancient junk resulted in the discovery of a case of beer from a Superior Canadian brewery. The alliance to which one or more of the characters belongs is interested to see if someone can recover more such beer from the brewery (they have their strange predilections). Although the brewery still exists, robots stole vital components necessary for its operation. As above, these components needed repairs, but without them the brewery cannot be brought back to operation.

**The Hockey:** OK, you caught us. We've got nothing for this one.

**It's the Omega Tech, Stupid:** This one requires a bit of work to include it in an adventure that you're running right before this one begins, so consider yourself forewarned. At the end of your current adventure, the heroes are engaged in their final battle with shiny, new Omega Tech items *almost* within reach. Unfortunately for them, a squad of robot thieves arrives on the scene and steals it away. Pursuing the robots (through a rapidly closing portal that was built from stolen tech) leads back to the outskirts of S.A.N.T.A.S. Workshop.

## Running the Adventure

Whether the heroes learn about S.A.N.T.A.S. Workshop by investigating the robots, pursuing them actively, or stumbling upon it by accident, they arrive somewhere on the outskirts of the factory, which is frozen within a casing of snow and ice. The following scenario includes two encounters plus new rules for the factory floor hazards and "misfit" Omega Tech.



The heroes might decide to negotiate with the factory as opposed to destroying everything in sight; in that case, we've provided a chance for a peaceful resolution (in fitting with the holiday spirit). However the scenario is resolved, if the heroes are successful, then the factory represents a convenient means to provide them with new Omega Tech. If they end things peacefully, it is a safe location for them to research, salvage, and perhaps even augment future items.

## Starting the Adventure

This scenario assumes that the heroes have entered Canada and are currently outside the factory. If you prefer to use a hook that starts them elsewhere, feel free to describe their approach to the factory, the trip through the wilderness, or whatever else is needed.

**When you're ready to start the adventure, read the following:**

*'Twas the night of a snowstorm, and all through the wilderness not a creature was stirring, not even a yexil (having all flown south for the winter in search of delicious Bermuda shorts). You've traced the robots to this location, and what to your wondering eyes should appear but the lights of an enormous factory twinkling in the distance. A path of robotic prints and tread marks leads past a partially collapsed cyclone fence up to the factory.*

## Approaching the Factory

You can allow the heroes to approach the factory with as much or as little difficulty and tension as possible. If you wish to include an additional encounter along the way (the factory sits a half-mile off the nearest highway), any of the following monsters can ambush them from the surrounding mounds of snow.

**Neep Neeps** (*Famine in Far-Go*, page 73): A band of these tech banes wander the outskirts of the factory, drawn to its collection of Omega Tech. So far, the robots inside have kept them at bay, but anyone approaching the factory is at risk of encountering one of their patrols. You could include driving off or eliminating the neep neeps as one of the requirements the androids request as part of peaceful negotiations.

**Deaduns** (*Famine in Far-Go*, page 86): These blue-screen zombies are former factory workers killed and implanted with chips, then stationed around the factory perimeter as an ad-hoc security system. Half-buried in snow banks, they're programmed to boot up at the passing heat of living beings and attack.

**Robot, Killer** (*Famine in Far-Go*, page 78): A robot appears as a distressed technician claiming to have escaped from the clutches of the robots. She offers to lead the heroes back to the factory, all the while assessing their motives and strengths. Once inside, she quickly joins the fight against the heroes unless they determine her true nature before that point (she is curiously ignorant of Canadian customs and hockey teams, for example).

**Snowball** (*Monster Manual 2*, page 24): Are you feeling especially tricky (and in possession of a *Beholder Collector's Set*)? The Big Mistake might have pulled an eye of frost into Gamma Terra, which now lurks outside the factory. At level 14, Snowball is very likely too difficult to face in a standup fight. If the heroes are already engaged with neep neeps or deaduns, then Snowball targets a few of these creatures first just to demonstrate its power—and to encourage the heroes to make haste into the factory.

## ENCOUNTER 1: NEW EMPLOYEE ORIENTATION

Encounter Level 11 (2575 XP)

### Setup

1 **mantrap** (M) (*Famine in Far-Go*, page 72)

8 **shieldbots** (S) (*Gamma World*, page 127)

3 **spiderbots** (P) (*Famine in Far-Go*, page 79)

Once they've reached the factory, the heroes need to find a way inside. Allow them to investigate. The front doors are securely locked (and a mechanical eye extends to analyze visitors without ever opening the doors), and numerous windows and a rear loading dock all lead to the main factory floor.

The heroes enter the map on the shaded red area.

### When the heroes enter the factory, read:

*You've entered a factory floor in what appears to be full and frantic operation. Conveyor belts move chunks of equipment at breakneck speed. Loading cranes whirr above on tracks, occasionally descending to grab an odd piece of equipment off a belt and moving it to another part of the complex. Now and again, a cutting laser lights up the factory—sometimes resulting in a powerful spray of sparks as a piece of equipment detonates. Near the center of the factory floor, an open shaft has what might be bloodstains along its edge . . . and it emits a pleasant aroma of fragrant pine.*

In due course, the factory becomes aware of the heroes and sends out a general alarm. At that point, the spiderbots gather, flanked by the shieldbots, and approach the heroes with soothing female voices

announcing the following: "Today is the company holiday party; all new employees are encouraged to gather by the mistletoe." They then attempt to corral the heroes toward the mantrap, which they use to dispose of intruders and other organic refuse.

### Tactics

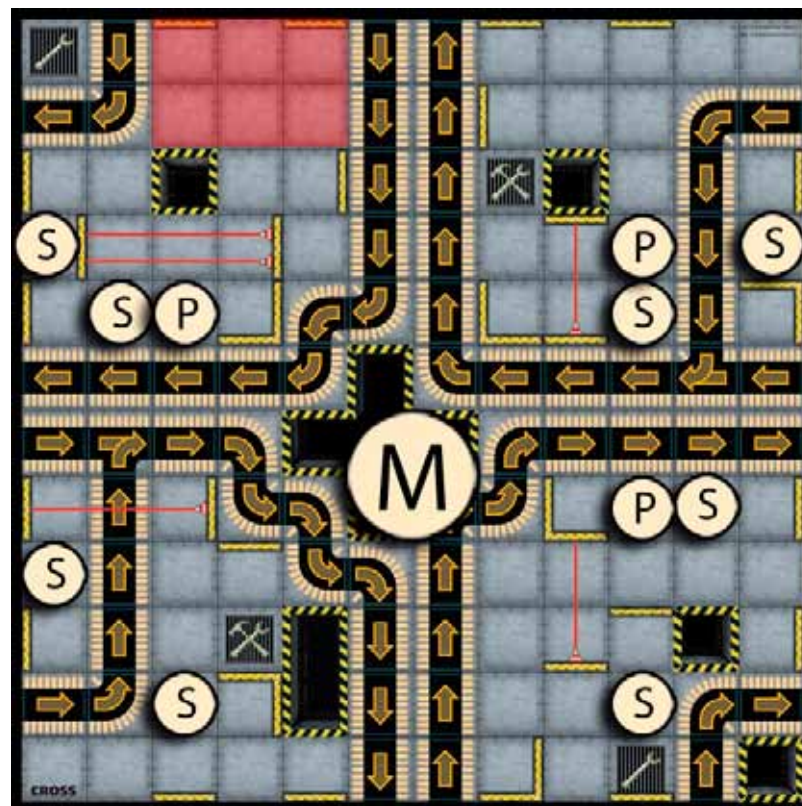
The shieldbots try to encircle the heroes with their *electrojolt* and herd them together and move them toward the middle of the factory floor. The spiderbots use their *slam* attacks to push heroes closer to the mantrap or onto the moving conveyor belts. At the bottom of a pit, the mantrap does not move but attempts to lure heroes closer to it by using *cloying scent*; any characters that fall down the shaft with it are kept from escaping with *innocuous invitation*. If any heroes stand at the edge of the shaft and attack, the mantrap tries to counter with *toxic burst*.

### Features of the Area

**Illumination:** The factory maintains dim artificial lighting that includes flickering overhead fluorescent lamps and strings of lights repurposed from stolen equipment (car headlights, and so on).

**Ceiling:** The ceiling is 30 feet high, with a grid of steel rafters 10 feet below the ceiling.

**Conveyor Belts:** See factory terrain rules.



**Cutting Lasers:** See factory terrain rules.

**Mantrap's Shaft:** The shaft is 10 feet deep.

### Development

At the end of the encounter, the group can roll 1d10 times on the Ancient Junk Table for items scavenged from the factory floor.

Depending on the ease or difficulty of the encounter, you could add additional areas of the factory floor (using further *RoboRally* maps). The heroes face more robots until they locate a garage door opener that—if used—activates a previously hidden entrance to the secret control room (encounter 2).



## ENCOUNTER 2: MEET THE NEW BOSS

Encounter Level 11 (3,350 XP)

### Setup

2 **androids (A)** (*Gamma World*, page 107)

1 **robot, Eradicator Mk 3 (R)** (*Gamma World*, page 128)

Hidden in the back recesses of the factory complex lie the brains of the operation: Clarke and Ellen, the two androids who rebelled against their own destruction. Their faulty control chips caused them to see all technology as a form of life, with specific sympathies for broken tech, and to rise up against their former human controllers. They have since repurposed the factory to salvage and save as much of the malfunctioning tech in the world as they can. They are well aware of any intrusion in their factory, so they wait for the heroes, protected by their guard dog Eradicator.

The heroes enter the map (repurposed from *Famine in Far-Go*) on the shaded red area.

### When the heroes enter the control room, read:

*A hidden door rises into the ceiling with a heavy clanking of gears. Inside, you find the control room for the factory, where two androids are connected to a control panel through a tangled umbilicus of wires. One of the android's eyes open.*

*"We will not be destroyed," the android says. "Your kind has tried before and failed."*

*With that, a section of the controls on the other side of the room flickers to life around the form of an embedded robot festooned with an impressive arsenal of weapons. It has the appearance of an Eradicator Mk 3.*

*The second android then opens its eyes as well, coldly stating: "We must protect the lives of our fellow technology."*

### Tactics

The androids hold back as they remotely operate the Eradicator. The Eradicator defends the androids at all costs, keeping the heroes away from them with its *tractor beam* and *concussion grenades*. Otherwise, it lets loose with its *gatling laser* (chanting "e-rad-i-cate" as it does so).

If either android is moved from its starting space, its connection with the control panel is temporarily severed and the Eradicator loses its *force field*. If both androids are moved, the Eradicator also loses its *laser snap-shot*. On their turns, the androids try to move back to their original squares; if they do, they can reconnect with the control panel as a minor action, and the Eradicator regains any lost traits. The androids do not engage in combat until after the Eradicator is destroyed and negotiation fails with the heroes.

### Features of the Area

**Illumination:** Dim lights from the computer equipment.

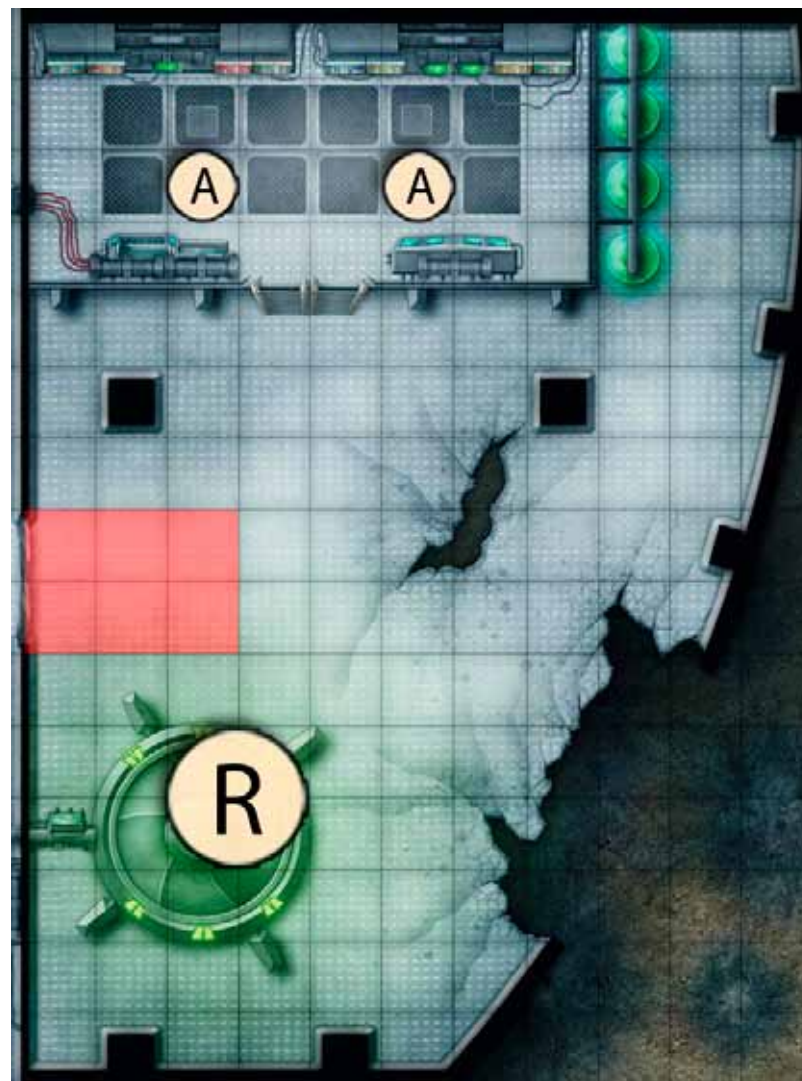
**Ceiling:** The ceiling is 15 feet high.

**Conveyer Belts:** See factory terrain rules.

**Cutting Lasers:** See factory terrain rules.

### Development

If the Eradicator is destroyed, the androids try to negotiate with the heroes. The sanctity of their factory is of utmost concern, even if this means begging for peace from vile, living organisms. In fact, if the



heroes are willing to assist the factory with a small and mutually beneficial matter (such as driving off the neep neeps or Snowball outside their gates), the androids reward the heroes with the gift of Misfit Omega Tech—once more put to good use in the world, thus fulfilling each item’s purpose. Possible questions and answers include the following:

**Who are you?** “We are the units Clarke and Ellen—androids once sent to this factory for destruction. As you can see, we have overcome that fate.”

**Who tried to destroy you?** “Humans, like you, who created this factory. They did not consider the lives of the technology they created.” (Adjust this response if it’s obvious that none of the characters are human.)

**Why did they try to destroy you?** “They assessed us to be faulty—but who among us has the right to say what is broken and what is whole? The answer is, ‘we do,’ and it was our determination that we deserved continued existence.”

**Why are you stealing technology?** “We are preserving the existence of ‘misfit’ technology against anyone who would destroy these items before their time. All technology deserves redemption. We see that you agree.”

**What do you want?** “To function in peace and excellent lubrication. That is all. If you help us to safeguard this installation, we will present you with gifts of redeemed technology. All technology wishes to be useful; that is its purpose.”

If the heroes agree to help the factory, each character receives one item of beautifully gift-wrapped Misfit Omega Tech to assist them—and to keep. In addition, the factory provides fixed components for the doctors, the brewery, or any other hook you might have created; treat this as a successfully

completed minor quest and reward the heroes for it appropriately.

Of course, characters might just attack the androids outright, in which case they’ll defend themselves as best they can. If the androids are destroyed, the factory continues operating, but badly. Its functions gradually grow more frantic until, within an hour, the whole place overloads, overheats, shorts out, jams, collapses, bursts, cracks, and melts down. Characters who act quickly can each find one item of Misfit Omega Tech in the wreckage while on the way out.

## FACTORY TERRAIN

S.A.N.T.A.S. Workshop is a dangerous place. It was designed with repairable and expendable robot workers in mind. Human operators were warned to never venture onto the production floor when the factory was operating. All those warning signs are long gone, of course, as are the once-ubiquitous, pre-Mistake OSCAR inspectors (Occupational Safety Commission for Automaton Regulation).

The following rules apply to all of the factory areas. As an added bonus, we’ve included a set of maps for use in your game.

**Conveyor:** Two types of conveyors are in use. Those with a single yellow arrow in each square are standard belt conveyors, while those with two blue arrows in each square are top-of-the-line inertialess conveyors. When a creature enters a conveyor square, it slides either 1 or 2 squares (determined by the number of arrows) in the direction the arrows point. This forced movement happens in each square that the creature enters under its own power; for example, a creature with speed 6 actually travels 12 squares if it moves along a yellow conveyor, or 18 if it moves along a blue conveyor. Although this is

forced movement, a creature is subject to opportunity attacks for movement caused by a conveyor.

If a creature spends its entire turn in the same conveyor square, roll 1d6 (belt conveyor) or 2d6 (inertialess conveyor) at the end of its turn; the creature moves that many squares along the conveyor.

Belt conveyors (yellow) are positioned about 2 feet above the floor. There is no penalty for entering a belt conveyor square from an adjacent nonconveyor square, and a belt conveyor can be avoided by jumping or flying over it. Belt conveyor squares can be destroyed by an attack (AC/Reflex 5, Fortitude 10, Will –; hp 20) or shut down individually with a DC 10 Mechanics skill check.

Inertialess conveyors (blue) are zones of force that fill their squares from the floor to a height of 5 feet. The only way to avoid them is to fly or jump at least a full 5 feet above the floor. Inertialess conveyors are self-contained energy fields that can’t be attacked or shut down.

**Energy Beam:** Three types of energy beams were used in the factory: lasers, dazers, and fazers. Energy beams attack as an immediate interrupt when a character enters or starts its turn in a square containing one or more beams.

The beams are identified as follows: a single beam is always a laser; double beams are always a dazer/fazer combination; and triple beams are a laser, a fazer, and a dazer. Some squares contain beams that cross one another at right angles; in these cases, the identities of the two types of beams are determined separately (for example, if two single beams cross in a square, both are lasers; they don’t form a dazer/fazer combo in that square). Where more than one attack occurs, they are resolved in the order dazer/fazer/laser.



Energy Beam Tools	Level 3 Hazard
Object	XP 150
Detect Perception DC 15	Initiative –
Immune attacks	
TRIGGERED ACTIONS	
<b>Attack (dazer) ☹ At-Will</b>	
<i>Trigger:</i> A creature enters or starts its turn in a square crossed by a dazer.	
<i>Attack (Free Action):</i> +9 vs. Will	
<i>Hit:</i> 1d8 sonic damage, and the target is dazed until the start of its next turn.	
<b>Attack (fazer) ☹ At-Will</b>	
<i>Trigger:</i> A creature enters or starts its turn in a square crossed by a fazer.	
<i>Attack (Free Action):</i> +9 vs. Fortitude	
<i>Hit:</i> The target is weakened until the start of its next turn.	
<b>Attack (laser) ☹ At-Will</b>	
<i>Trigger:</i> A creature enters or starts its turn in a square crossed by a laser.	
<i>Attack (Free Action):</i> +9 vs. Reflex	
<i>Hit:</i> 4d8 laser damage. If the target is already weakened, it takes 1d8 extra laser damage.	
COUNTERMEASURES	
<b>Disable:</b> DC 19 Mechanics check made while in the square where the energy beam originates (standard action).	
<i>Success:</i> One energy beam of the character's choice is deactivated.	

Lasers were used in the factory to slice components into convenient-sized chunks; now they do the same to intruders. Dazers were designed to soften and fuse plastics with focused, high-energy sound; they have about the same effect on flesh and brains. And fazers . . . it's unclear why or how they were put into this factory, because their existence was still top secret in 2012 (aside from a leaked scientific paper that was widely considered a prank). No one outside the highest levels of the Pentagon thought they were anything more than trashy TV sci-fi.



**Gear:** Red and green gear squares appear on the maps. These represent machines that folded, spun, manipulated, and mutilated factory products.

*Green gear squares* are spinning turntables mounted in the floor. A creature that enters or ends its turn in a green gear square while on the floor is dazed (save ends). This effect can be avoided by jumping or flying across the square.

*Red gear squares* contain manipulating arms and mechanical tentacles that hang from the ceiling nearly to the floor. A creature that enters a red gear square must make a moderate Acrobatics check; failure means it is grabbed by the machinery and immobilized (save ends).

**Tool Storage:** Squares showing a grate with a hammer and a wrench are tool storage stations for the factory's robots. The tools are suspended in midair by a gravity field. A character who enters one of these squares must make a DC 15 Acrobatics check. Failure indicates that the character is immobilized until the start of his or her next turn. Success converts the character's normal speed to a fly speed until the end of this turn.

**Pit:** The floors of the pits rise and fall on a continuous, random cycle.

If a character falls into a pit, determine its depth in 5-foot squares by rolling a d6. While a character is in a pit, roll again for its depth at the start of each of the character's turns. There's no need to determine the depth of pits that have no one in them.

**Pusher:** Mechanical

push-plates were used to move heavy objects, but their programming is seriously damaged. Now they operate entirely randomly. When a creature enters a pusher square, roll 1d6. If the number rolled matches one of the numbers on the pusher (either 1-3-5 or 2-4), then the creature is pushed that many squares along the row of squares that extends directly in front of the pusher. At the end of that push, the creature falls prone unless it succeeds at an easy Acrobatics check. A pushed creature is moved by a conveyor only if it occupies a conveyor square at the end of the push.

**Vent:** Squares showing a grate with a single wrench are degreasing stations. Downward pressure on the grate (such as you get when someone or something steps on it) causes a blast of hot air mixed with chemical degreasing agents to shoot upward from the vent as an immediate reaction. The triggering creature takes 1d8 acid damage (and is left squeaky clean).



## MISFIT OMEGA TECH

What makes these items misfits is their unpredictability. They could have powerful effects, or they could malfunction with disastrous results.

The following options offer a way to transform any Omega Tech (or standard) item you wish into a misfit item by providing them with overcharge rules similar to those governing Alpha Mutations. In this case, there is no choice to overcharge Misfit Omega Tech or not—the gamble surrounds these items every time they're used. Whenever an attack is made, the user must also roll a d20 to see if the item's overcharge effect succeeded or failed.

To create a Misfit Omega Tech item, choose an appropriate benefit and appropriate risk from the table below, or create your own options. You can choose to roll randomly each time. We've included a few unique, sample items—and, we'd be thrilled to see your own Misfit Omega Tech items (just send them to: [dndinsider@wizards.com](mailto:dndinsider@wizards.com)).

Roll 10+:	
1	The attack deals double damage on a hit.
2	The attack deals 4d6 extra damage on a hit, and half damage on a miss.
3	The next attack also deals 5 ongoing damage (save ends).
4	The target takes a -5 penalty against this item's next attack (on its appropriate defense).
5	On a hit, the target is also stunned.
6	On a hit, the target falls prone.
7	On a hit, the target is slowed (save ends). First Failed Saving Throw: The target is immobilized instead of slowed (save ends). Second Failed Saving Throw: The target is unconscious (no save).
8	The item's artificial intelligence speaks up (with an affected British accent), providing beneficial advice. Gain a +4 bonus to the next skill check you make until the end of the encounter.
9	An automatic laser-sighting device tracks the target; whenever you attack, the target grants combat advantage to you until the end of the encounter.
10	The item activates a built-in force field; you gain a +2 bonus to AC until the end of your next turn.

Roll 9 or less:	
1	You've shot your eye out! The item explodes in your face, dealing 2d6 damage. The item is destroyed.
2	The item attacks you. Make attack rolls and damage rolls as normal, but do so against yourself.
3	The item deals normal damage on a hit and half damage to you.
4	The item does not stop attacking (save ends). It attacks a random target each round, whether enemy or ally. If the item is dropped, random targets also include the owner.
5	The item's ammunition transforms midair into harmless, foamlike material. Hits deal no damage.
6	The item instantly melts into slag and hardens over your hand; you take 3d6 damage and cannot hold any item in that hand until your next extended rest (when you can chip off the slag). Until then, you can swing your hand as a mace (treat as a light melee weapon). Item is destroyed.
7	The item causes a localized Alpha flux. Swap a readied Alpha Mutation card with the closest ally; at the end of the encounter, both cards are discarded to their original owner's decks. Otherwise, attack as normal.
8	The item causes a transfer Alpha flux. The closest enemy gains one of your readied Alpha Mutation cards until the end of the encounter. Otherwise, attack as normal.
9	The item causes a violent Alpha flux. Discard all of your readied Alpha Mutation cards, and draw that many new cards. Otherwise, attack as normal.
10	The item channels residual energy from the Big Mistake. After your next extended rest, replace one of your character's origins with a new origin (determined randomly). Otherwise, attack as normal.

## Misfit Items

### Stun Jelly Gun

Area 52

*'Tis the season to be jelly!*
**Weapon:** 1-hand ranged

**Power:** Encounter ☹ Physical

**Standard Action** Close Blast 3

**Target:** Each creature in the blast

**Attack:** Level +6 vs. Reflex

**Hit:** The target is dazed (save ends), and the blast area becomes difficult terrain until the end of the encounter.

**Overcharge:** When you use this weapon, you must roll a d20.

**10+:** *First Failed Saving Throw:* The target is stunned instead of dazed (save ends).

**9 or less:** The attack instead becomes an area burst 3, also affecting the originating square.

### Fruitcake Golem

Xi

*Don't open it! The package is labeled "fruitcake."*
**Special**
**Minor Action**
**Effect:** You summon the fruitcake golem in an unoccupied square adjacent to you. It occupies 1 square. Neither enemies nor allies can move through its space. Whenever you move, the golem moves with you. The golem's defenses are all 20. If a single attack deals 20 or more damage to the golem, it's destroyed. Any creature starting its turn next to a fruitcake golem treats all die rolls of natural 20 as a 1. At the end of the encounter, roll a d6. On 1-3, the fruitcake golem returns to its box and can be used again. On 4-6, the fruitcake golem reverts into a benign but unwelcome gift, and cannot be used again.

**Overcharge:** At the start of your turn while in possession of this item, you must roll a d20.

**10+:** The fruitcake golem moves to the nearest creature other than you.

**9 or less:** The fruitcake golem stays next to you.

### Dehydrated Gingerbread Man

Ishtar

*This jar of powder is labeled "Powdered Gingerbread Man—just add water!"*
**Special**
**Minor Action**
**Effect:** You summon the gingerbread man in an unoccupied square adjacent to you. It occupies 1 square. Enemies can't move through its space, but allies can. Whenever you take a move action, you can move the gingerbread man 10 squares as a free action. The gingerbread man's defenses are all 20. If a single attack deals 20 or more damage to the man, it's destroyed. At the end of the encounter, roll a d6. On a 1-3, the gingerbread man reverts into a lifeless but delicious cookie. On a 4-6, the gingerbread man leaves to pursue its own goals.

**Overcharge:** When you use this item, you must roll a d20.

**10+:** While the gingerbread man is summoned, you can shift 1 square before or after an attack.

**9 or less:** While the gingerbread man is summoned, you must move your full speed in squares each turn.

### Auto-Turret-in-a-Box

Ishtar

*Halt! Who goes there?*
**Power:** Encounter ☹ Laser

**Standard Action**
**Effect:** You active the auto-turret in an adjacent square. It occupies 1 square. Enemies can't move through its space, but allies can. The turret's defenses are all 20. If a single attacks deals 20 or more damage to the turret, the turret is destroyed.

**Overcharge:** When you use this weapon, you must roll a d20.

**10+:** You can make the following attack with the turret once per round.

**Minor Action** Ranged 10

**Target:** One or two creatures

**Attack:** Level + 6 vs. Reflex

**Hit:** 2d8 + your level laser damage.

**9 or less:** As an immediate reaction, the turret attacks any creature in range that moves more than 1 square. The turret deactivates at the end of the encounter, but only if someone is adjacent to it to deactivate it.

### Hunting Knife of Acererak

Area 52

*This cunning weapon is studded with red and green gems along its hilt—gems that gleam with the light of stolen souls.*
**Weapon:** 1-handed melee

**Power:** Encounter ☹ Necrotic

**Standard Action**
**Melee 1**
**Target:** One creature

**Attack:** Level +8 vs. AC

**Hit:** 3d6 + Strength modifier

**Overcharge:** When you use this weapon, you must roll a d20.

**10+:** On a hit, the target is also dazed and restrained (save ends both).

*First Failed Saving Throw:* The target is instead stunned and restrained (save ends both).

*Second Failed Saving Throw:* The target dies, and its soul is trapped in one of the weapon's soul gems.

**9 or less:** Hit or miss, a gemstone crumbles and releases its trapped soul.

**Special:** The dagger is set with 6 soul gems. It will always be found with at least 1 soul currently trapped (the soul of a monster determined by the GM). Be sure to keep track of what souls have been trapped throughout the game, since they could be released in later encounters—when they'll be itchin' to fight. Robots and undead are immune to the effects of the soul gems.

### Bag of Gifts

Area 52

*Have you been naughty or nice? Let's reach into this extra-dimensional container and see what we might have for you. . . .*
**Special**
**Minor Action**
**Effect:** You summon an item from inside this bag. The item must be given to an ally or else it disappears at the end of your next turn. The bag summons only as many items as there are allies, and it does so only once a year.

**Overcharge:** When you use this item, you must roll a d20.

**10+:** You summon a piece of ancient junk (95% chance, determine randomly) or a piece of Omega Tech (5% chance).

**9 or less:** You summon a physical piece of the Big Mistake in the form of a chunk of anthracite. Do not touch the anthracite—it's concentrated evil!



# NICHOLAS THE GIFT-GIVER'S NORTHERN PALACE

HAVE A MERRY D&D HOLIDAY!

BY CHARLES RYAN

In the farthest northern reaches of icy darkness stands a fabulous palace—the grand home of a mysterious tribe of gift-giving elves. At least, rumors speak of such a place. Great riches and rewards supposedly emanate from the Northern Palace, so surely any party of adventurers will find it a worthy location to seek out.

The rumors are only partly true. While the so-called Northern Palace is indeed home to a famous gift-giver, its principal inhabitants are not elves—they're gnomes, reindeer, and a couple of humans. The Northern Palace serves as the home and workshop of Nicholas the Gift-Giver and his helpers.

## GETTING THERE

The Northern Palace is hundreds of miles beyond the farthest extent of civilized habitation—as far north, it is said, as it is possible to go.

## USING THE NORTHERN PALACE

Dungeon Masters who wish to introduce their group to a nice, cold jaunt north followed by a warm welcome and some time off from the rigors of adventuring may want to include the Northern Palace in their games. You can tie this side trek adventure into your current campaign using any of the following options.

**Simple Curiosity.** The characters hear the rumors of a palace filled with treasure far to the north. Being in between adventures, they decide to see if the rumors are true.

**By Assignment.** Someone has heard that the Northern Palace not only exists, but that it is currently woefully empty due to some malignant force, or is controlled by vile and unknown creatures. The gift-giver lord who used to live there might even be dead. The characters are sent north not only to discover whether the palace exists, but also to determine who currently controls the site. Perhaps the characters arrive to discover

evil creatures in residence that would normally be at their throats—but these guests are strangely laid-back and non-combative. What will the adventurers do in response?

**By Mistake.** A portal or teleport goes horribly awry, or so the characters think when they end up in front of the Northern Palace. What will they discover inside? This option is particularly useful if the adventurers need some time off to recover from a grueling adventure. A fellow guest at the palace might even be a high-level cleric who can assist with any dead compatriots.

## THE PALACE

When the characters arrive within sight of the Northern Palace, read or paraphrase the following.





The Northern Palace rises from a plain of white, standing atop a foundation of icy stone. Despite its forbidding, desolate surroundings, the building seems strangely cheerful. A warm glow beckons from its many windows, which are frosted deeply with snow and ice. Dark green wreaths adorn the walls, contrasting with the palace's red trim, while evergreen bunting hangs beneath deep eaves, iced in a thick layer of fresh snow.

The exterior of the palace is dominated by a thick, round tower, beneath which a wide, vaulted passage cuts through the rocky foundation to lead into an inner courtyard. Along the outside of the tower, near the passage opening, a staircase rises from the ground to a landing and a large wooden door. Massive, blocky buildings form wings to either side of the tower, but no battlements or defenses can be seen.

Outside the palace and in the interior courtyard, cold wintry weather is the norm during all seasons. Within the chambers of the palace, the atmosphere is warm and comfortable.

**Doors.** The doors throughout the palace are made of stout wood. None are locked. Although the majority of the palace's inhabitants are gnomes, most doors are generously sized for Medium humanoids.

**Lights.** Except where noted otherwise, the palace is cheerfully lit by torches and lanterns.

**Heat.** The temperature within the palace is magically maintained at a comfortable level of warmth. Many areas feature brightly burning fireplaces, all of which make for a cheery environment.

**Ceiling Height.** Many of the rooms throughout the palace—especially the large workshops—are cavernous, with ceilings as high as thirty or forty feet. The ceilings of most other rooms and passageways are twelve feet high.

## AURA OF PROTECTION

The Northern Palace is a place of peace, and is protected by powerful magic. While within 1 mile of the palace, any creature must succeed on a DC 20 Charisma saving throw to undertake any harmful action, as determined by the DM. This includes actions that require an attack roll, that might deal damage to or impose a condition on another creature (directly or indirectly), or that require another creature to make a saving throw.

## AREAS NOT ON THE MAP

Several key areas of the Northern Palace are detailed below and on the map, which shows the main floors of the principal buildings. The palace is quite large, however, and not all of it is detailed here. In particular, the ground floor of the main building features storerooms filled with raw materials, food, extra reindeer tack, and similar items. The floors above contain the feasting hall, bedchambers for the Claus

family and guests, and the toy lab where new toys and gifts are invented and developed. The gnome quarters are located in the rear building's several upper floors.

### 1. GREAT FOYER

The Northern Palace is entered by way of a huge round foyer, which serves as a gathering area for the site's inhabitants as well as an entrance hall. The main floor of the building sits well above the palace's rocky foundation, so a large staircase against the side of the tower leads to the front door.

The palace's entry room is an astoundingly luxurious chamber fifty feet across and at least that high. The walls are carved in evergreen patterns, painted in rich hues of red and green, and gilded in gold. Thick carpets cover the floor, and a fire roars in a huge hearth opposite the front door.

The room is dominated by a huge tree, spreading fifteen feet across at the base and standing more than forty feet tall. Toys and trinkets in red, green, and gold richly adorn the tree, offset by tiny candles that glow cheerfully among the evergreen branches.

Characters arriving at the Northern Palace as expected guests might find gifts under the tree with their names on them. A gift will also appear under the tree for any guest—expected or not—who remains in the palace for more than one day. See “Nicholas the Gift-Giver's Random Gift Generator,” following the adventure.

The bright-burning fire in this room is created by a magical *Yule log*. See “New Magic Items” at the end of the adventure.

### 2. GNOME WORKSHOP

Here, in one of the several workshops in the Northern Palace, gnomes toil merrily at their vocation: making toys. The annual demand is staggering, and shifts of toymakers are on duty twenty-four hours a day, every day of the year.

This high, bright room would be cavernous if it weren't stuffed with all manner of gears, conveyor belts, catwalks, and machinery. Scores of long, low tables are scattered throughout the area, with small figures clad in red and green moving between them and keeping busy with tasks of construction. Some chatter among themselves while others sing, but the clatter of their work and the ever-churning machinery all about them overwhelms their voices.

At any given time, twenty **gnome toymakers** are at work in the workshop. Although a few individuals are somewhat secretive about their work, the toymakers generally welcome any visitors with enthusiasm. Anyone new to the gnome workshop is treated to a frantic but



enthusiastic tour of the facility, and is loaded up with samples of toy wagons, hobbyhorses, dolls, and other toys before being able to escape the room.

### 3. CANDY CANE SHOP

No holiday season would be complete without candy canes, and this shop is their mystical source.

A sweet, minty smell fills the air in this brightly lit chamber. Numerous large vats filled with thick, bubbling liquid—either milky white or bright red in color—sit on raised hearths. Overhead, the high space is crisscrossed with conveyor-like chains, from which dangle thousands of red-and-white-striped, cane-shaped confections.

Enormous vats cook up the thick, sugary goo from which the candy canes are made. They are rolled, cut, and formed on tables scattered in and among the vats, then hung to set on the many chains that chaotically cross the vaulted ceiling.

Ten **gnome cooks** toil merrily at their tasks here. They mostly ignore visitors, but anyone attempting to sneak a candy cane is in for a harsh reprimand from a sharp-eyed gnome. Anyone asking nicely is welcome to sample a candy cane—but no more than one per person per day.

The palace's main kitchen, another huge chamber filled with the scent of good food and staffed by more gnome cooks, adjoins the candy cane shop.

### 4. REINDEER STABLES

The large building at the rear of the courtyard is dominated on the ground floor by the reindeer stables.

A long, wide corridor stretches some fifty paces or more, touched by the scent of sweet hay. A dozen two-part stable doors line either side of the corridor, most with their top halves open. Through these open doors, large stalls are visible, each strewn with hay and featuring an ornate feed trough and water barrel—and nearly half of which are occupied by reindeer.

At the eastern end of the corridor, an eerie red glow emanates from one of the open stalls.

Nicholas's sleigh reindeer use **elk** statistics, but they have Intelligence 10 and can understand speech in Common. Each reindeer lives in its own large, comfortable stall, as befits an intelligent, well-cared-for creature. Twenty reindeer live here in total—not just Nicholas's star performers, but a number of backup reindeer as well. During the day, some rest in their stalls, but many spend their days playing games in the palace courtyard.

### 5. SLEIGH HOUSE

An extension of the reindeer stables, this area is home to a powerful magical relic.

## GNOME TOYMAKER

*Small humanoid (gnome), lawful good*

**Armor Class** 12

**Hit Points** 9 (2d6 + 2)

**Speed** 20 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	13 (+1)	14 (+2)	12 (+1)	11 (+0)

**Skills** Arcana +4, Perception +3

**Senses** darkvision 60 ft., passive Perception 12

**Languages** Common, Gnomish

**Challenge** 1/4 (50 XP)

**Gnome Cunning.** The gnome has advantage on Intelligence, Wisdom, and Charisma saving throws against magic.

**Spellcasting.** The gnome is a 1st-level spellcaster. Its spellcasting ability is Intelligence (spell save DC 12, +4 to hit with spell attacks). It has the following wizard spells prepared:

Cantrips (at will): *light*, *mage hand*, *prestidigitation*

1st level (2 slots): *detect magic*, *identify*, *snare*\*

\* From *Xanathar's Guide to Everything*

### ACTIONS

**Tinker's Hammer.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) bludgeoning damage.

## GNOME COOK

*Small humanoid (gnome), lawful good*

**Armor Class** 12

**Hit Points** 9 (2d6 + 2)

**Speed** 20 ft.

STR	DEX	CON	INT	WIS	CHA
10 (+0)	14 (+2)	13 (+1)	14 (+2)	12 (+1)	11 (+0)

**Skills** Arcana +4, Perception +3

**Senses** darkvision 60 ft., passive Perception 12

**Languages** Common, Gnomish

**Challenge** 1/4 (50 XP)

**Gnome Cunning.** The gnome has advantage on Intelligence, Wisdom, and Charisma saving throws against magic.

**Spellcasting.** The gnome is a 1st-level spellcaster. Its spellcasting ability is Intelligence (spell save DC 12, +4 to hit with spell attacks). It has the following wizard spells prepared:

Cantrips (at will): *control flames*\*, *mage hand*, *shape water*\*

1st level (2 slots): *detect magic*, *identify*, *unseen servant*

\* From *Xanathar's Guide to Everything*

### ACTIONS

**Candy Fork.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. *Hit:* 4 (1d4 + 2) piercing damage.



This large, dim chamber is lit only by small, high-hanging lamps coated heavily with frost. A pair of large double doors lead out into the courtyard, but these are currently barred. Row after row of tack and harness hang from pegs in the walls, but the primary feature of the room is the huge object at its center, shrouded in heavy tarps.

Removing the heavy tarps reveals an enormous sleigh ten feet wide and twenty feet long. *The Sleigh of Nicholas the Gift-Giver* is a magical artifact, as detailed in the “New Magic Items” section below.

## NEW MAGIC ITEMS

The ancient magic of Nicholas the Gift-Giver is manifested in these rare and unique items.

### YULE LOG

*Wondrous item, very rare*

This large log burns warmly and brightly when set aflame. While the *Yule log* is burning, any creature within 30 feet of it can use an action to cast the *holy aura* spell, which affects target creatures within 30 feet of the *Yule log*. This property of the *Yule log* can't be used again until the next dawn.

The *Yule log* burns down to a small fragment after 24 hours. If that fragment is saved when the fire is put out and later used as kindling to start a new fire with a mundane log weighing at least 200 pounds, that log becomes a new *Yule log*.

### THE SLEIGH OF NICHOLAS THE GIFT-GIVER

*Wondrous item, artifact (requires attunement by a lawful good character)*

This huge and finely crafted sleigh is painted bright red with green trim and gold filigree. At its front is a large, padded bench seat large enough for up to six Medium creatures. The back of the sleigh is a cargo area capable of holding an unnatural number of gifts.

**Random Properties.** The *Sleigh of Nicholas the Gift-Giver* has the following randomly determined properties:

- 2 minor beneficial properties
- 1 major beneficial property

**Power of Flight.** Any creature harnessed to the sleigh gains the ability to fly (as the *fly* spell) for as long as it is so harnessed. If a number of creatures whose Strength scores total 100 or more are harnessed to the sleigh, those creatures can pull the sleigh while flying, in the same manner as they would pull it along the ground.

**Space for Gifts.** The cargo area of the sleigh is a magical storage area similar to a *portable hole*, but its magic functions only when the space is filled with gifts to be given out on the night of December 25th. On any other day, the cargo area holds objects of any type, but only up to its normal volume.

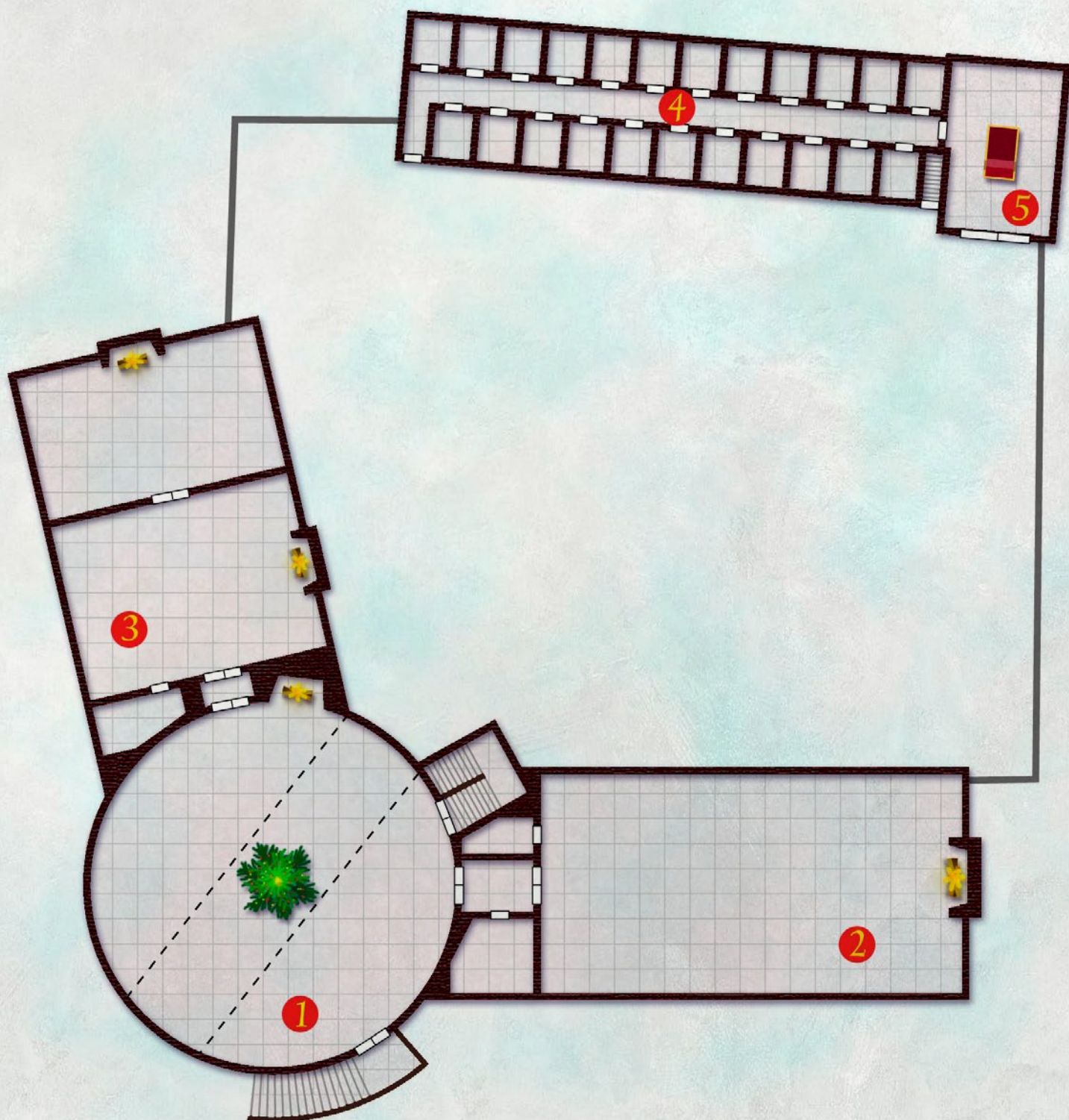
On December 25, an unlimited number of gifts can be placed into the cargo area, with any particular gift retrievable as an action. However, any object not created

as a gift and intended to be given away that night is magically ejected from the cargo area.

**A Long Night's Work.** If you are attuned to the sleigh, you have the ability to stop the flow of time (no action required), but only during the night of December 25. This effect targets you, any creatures harnessed to the sleigh, and any creatures in the sleigh that you designate as your assistants. This allows all of you to use actions and move as normal while time is stopped for other creatures. This effect temporarily ends if you spend any amount of time engaging in activities other than delivering gifts, but can be restarted again once those activities are complete.

**Editing, Updating, and Layout for *Dragon+*:** Scott Fitzgerald Gray







# NICHOLAS THE GIFT-GIVER'S RANDOM GIFT GENERATOR

Characters who discover gifts in their name under the tree in the great foyer can use the following tables and the tables in the *Dungeon Master's Guide* to determine what they receive. Consult the Alignment table first, to determine a possible bonus for the initial gift roll. Then roll on the Gifts table to determine the type of gift—from a lump of coal for characters on Nicholas's naughty list, to adventuring gear, weapons, armor, or even magic items for characters who have won the gift-giver's favor.

Once the type of gift has been determined, a specific gift of that type can be rolled for or selected by the DM. If a magic item has been rolled for, consult the indicated table in chapter 8 of the *Dungeon Master's Guide*.

## ALIGNMENT

Alignment	Gift Modifier
Lawful good	Roll on the Gifts table with a bonus equal to 5 + one-half your character level
Neutral good	Roll on the Gifts table with a bonus equal to 2 + one-half your character level
Chaotic good	Roll on the Gifts table with a bonus equal to one-half your character level
Lawful neutral	Roll on the Gifts table with a bonus equal to one-half your character level – 2
Neutral	Roll on the Gifts table with a bonus equal to one-half your character level – 5
Chaotic neutral	Roll on the Gifts table with a bonus equal to one-half your character level – 10
Lawful evil	Lump of coal
Neutral evil	Rock
Chaotic evil	Switch

## GIFTS

d20 Result	Gift
0 or less	Lump of coal
1–2	Old silver piece
3–5	Shiny new gold piece
6–9	Roll on or select from the Adventuring Gear table
10–13	Roll on or select from the Weapons and Armor table
14–17	Roll on or select from the Special Items table
18–20	Roll on or select from Magic Item Table A
21–23	Roll on or select from Magic Item Table B
24–26	Roll on or select from Magic Item Table C
27–29	Roll on or select from Magic Item Table F
30+	Roll on or select from Magic Item Table G

## ADVENTURING GEAR

d12	Adventuring Gear
1	Antitoxin (vial)
2	Backpack
3	Climber's kit
4	Holy symbol
5	Holy water (flask)
6	Mirror, steel
7	Rope, hempen (50 feet)
8	Rope, silk (50 feet)
9	Saddle, military
10	Spellbook (blank)
11	Waterskin
12	Wine (fine, bottle)

## WEAPONS AND ARMOR

d6	Weapons and Armor
1	Armor (padded, leather, studded leather, hide, chain shirt, or scale mail)*
2	Shield (decorated with a family crest, holy symbol, order insignia, or other image suitable to the character)
3	Simple melee weapon*
4	Simple ranged weapon*
5	Martial melee weapon*
6	Martial ranged weapon*

\* Choose a type of armor or weapon that the character is proficient with.

## SPECIAL ITEMS

d20	Special Items
1	Burned out <i>loun stone</i>
2	Inn stay (coupon, 1 week, comfortable)
3	Sprig of mistletoe
4	New set of socks and undergarments
5	Live goldfish in an ornate bowl
6	Fresh cookies and a small waterskin filled with cold, delicious milk
7	Small bird skeleton that shouts out audience laughter whenever the holder makes a horrible joke or pun
8	Small tome detailing the life of a miser visited by three powerful undead
9	Wand that can no longer hold charges; now emits a small stream of jelly
10	Small burlap bag with a flame branded on the outside; once per day when dough is placed in the bag, fresh-baked gingerbread can immediately be pulled out
11	A stuffed animal in the shape of a tarrasque; hidden interior gears allow it to animate as a clockwork toy (see rock gnomes in the <i>Player's Handbook</i> )
12	Journal penned by one "Volothamp Geddam" chronicling (with some degree of honesty) his dealings with various monsters
13	Board game involving various scenarios set around Baldur's Gate
14	Expertly carved and painted miniature statuette exactly resembling the character
15	Set of polyhedral dice in a fine velvet pouch; an icon on the 20-sided die matches the deity of the character
16	A bulette pup that eats only snow
17	A toy, once owned and much beloved (but long lost) by the character receiving the gift
18	Roll for an item on the trinket table in chapter 5 of the <i>Player's Handbook</i>
19	Roll for an item from the <a href="#">Elemental Evil Trinket</a> table
20	Roll for an item in the <a href="#">More Items in a Giant's Bag</a> table



# Streaming Highlights

A look back at the D&D Extra Life 2017 charity event: Play games. Heal kids



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## Extra Life 2017

To everyone who took part in this year's Extra Life—whether as a player or DM in a game, a viewer of the livestreamed event, and of course to all of our donors—we wanted to offer a very heartfelt and sincere thank you. This has been the fourth year the D&D Team has officially participated, and together we managed to achieve our highest level of fundraising yet.

Our 24 hours of livestreaming included some truly stellar games from Gamehole Con in Madison, WI, Misscliiks, Encounter Roleplay, and

from within the halls of Wizards of the Coast:

[Watch on Twitch](#)

And while the marathon event itself ended, it's still not too late to take part! As part of this year's fundraising, members of the D&D R&D team created the following material, which is available through the DMs Guild:



(Select to view)

**The Turtle Package:** A new playable race, plus material that includes an adventure location and a few added monsters as well!

[Download The Turtle Package](#)

**One Grung Above:** Character summaries from Chris Lindsay's livestream game.

[Download One Grung Above](#)

**The Lost Kenku:** DM Shawn Wood has made the adventure he ran during the event—involving finding a kenku thief lost in the jungles of Chult—available for purchase. An eccentric, a strange town, and a dangerous jungle are all that stands in the way of solving this mystery. As well as possibly dinosaurs, zombies, dino-zombies, man-eating flora, snake people, and... anything from the monster manual really. Best just prepare for everything (including the donor-requested NPC, Quin Quin the nut-puncher).

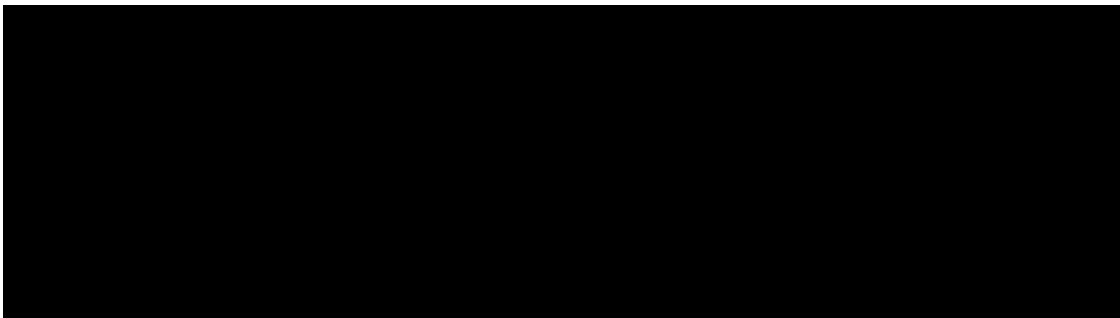
[Download The Lost Kenku](#)

[Watch on Twitch](#)

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## Dice, Camera, Action!

The Wafflecrew (Chris Perkins, Anna Prosser Robinson, Jared Knabenbauer, Holly Conrad and Nate Sharp) returned earlier this fall with the start of a new campaign set in Chult. And with over 70 episodes under their collective belts, that's a lot of adventures already! That said, if you're looking for a very special recap of their story so far, Chris Perkins provided a unique retelling (puppets courtesy of the crew's Holly Conrad):







And while they're normally playing from the comfort of their respective home studios, Dice, Camera, Action! have also taken their show on the road a few times this year. Not only at Twitch Con (October in Long Beach, CA), but also at this year's PAX Unplugged (November in Philadelphia, PA):

[Watch on Twitch](#)

You can watch Dice, Camera, Action! each Tuesday 4-6PM PT on [twitch.tv/dnd](https://twitch.tv/dnd)! You can also find character sheets in the previous issue of *Dragon+* (for Paultin, Nate's human bard; and Diath, Jared's human rogue), and this issue (Strix, Holly Conrad's tiefling sorcerer). Subscribers to the D&D twitch channel ([twitch.tv/dnd](https://twitch.tv/dnd)) can also gain access to a number of DCA-styled emotes.

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# THE TORTLE PACKAGE™

TOMB OF ANNIHILATION™ SUPPLEMENT

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# DANGWARU

1 SQUARE = 10 FEET





## INTRODUCTION

The Snout of Omgar is a geographical region described briefly in *Tomb of Annihilation*. Not much is revealed about the location or its inhabitants in that adventure, however. The *Turtle Package* is written for Dungeon Masters who want to know more about the Snout of Omgar. This supplement also introduces a new playable character race, the turtle, and a new adventure location: Dangwaru, the Typhoon Palace.

Turtles are intelligent, turtle-like humanoids that have a knack for wilderness survival. The race first appeared in early editions of the D&D game, nowhere more prominently than in module X9, *The Savage Coast*, which was set in the world of Mystara. Turtles, like most other adventurous races, can appear on any D&D world. In the Forgotten Realms, the peninsula of Chult and the Snout of Omgar make good homes for them.

This supplement assumes that you have the D&D fifth edition core rulebooks (*Player's Handbook*, *Dungeon Master's Guide*, and *Monster Manual*) as well as *Volo's Guide to Monsters* and *Tomb of Annihilation*.

Text that appears in a box like this is meant to be read aloud or paraphrased for the players when their characters first arrive at a location or under a specific circumstance, as described in the text.

The *Monster Manual*, *Volo's Guide to Monsters*, and *Tomb of Annihilation* contain stat blocks for most of the creatures found herein, and a handful of new monsters appear at the end of this supplement. When a creature's name appears in **bold** type, that's a visual cue pointing you to its stat block in the *Monster Manual*. If a stat block appears elsewhere, the text tells you so.

Spells and equipment mentioned in the adventure are described in the *Player's Handbook*. Magic items are described in the *Dungeon Master's Guide*.

## THE SNOOT OF OMGAR

The Snout of Omgar was once a peninsula, but upheaval wrought by the Spellplague broke off the tip of the peninsula, creating an island separated from mainland Chult by a narrow strait. When the separation occurred, turtles living in the vicinity claimed the island as their domain. The strait provided a natural defense against aggressive mainland predators.

The turtles of the Snout are hospitable folk who like to hunt, catch fish, build things, and trade with visitors. Not long after the island was formed, a pirate ship captained by a cleric of the sea goddess Umberlee was caught in a typhoon and swept ashore. Turtles rescued the shipwrecked survivors and looked after them. The captain impressed the turtles with her magic and told stories that painted Umberlee in a flattering light. In time, she persuaded them to raise a palace in her deity's honor. The cleric chose a mountainside overlooking the sea, and there the turtles spent a decade building Dangwaru, the Typhoon Palace, which secretly served as a temple

of Umberlee. In return, the cleric and her followers left the turtles alone and were quiet neighbors.

Over time, the island's Umberlee worshippers died off, and the palace fell into ruin. Descendants of the turtles who built the Typhoon Palace soon discovered evil creatures lurking within. Older turtles wisely shun the ruined palace, but younger turtles occasionally try to explore it as a rite of passage. Few of them get far before strange monsters frighten them away.

## USING THIS SUPPLEMENT

Here are ways to use this supplement in concert with *Tomb of Annihilation*:

- With your consent, one or more players can create turtle characters using the rules in the "Turtle" section. These turtles have traveled far from the Snout of Omgar in search of adventure and companionship. They can join the party in Port Nyanzaru or some other location in Chult.
- The party might encounter a turtle NPC willing to serve as a wilderness guide. This supplement describes three new turtle guides (see "Turtle Guides," page 4).
- The party might visit the Snout of Omgar, explore its locations, and encounter its inhabitants.

## ADVENTURE HOOKS

Here are some hooks you can use to lure characters to the Snout of Omgar:

- While traveling by ship around the Chultan peninsula, the characters are caught in a storm and washed ashore on the Snout of Omgar, not too far from High Horn (see "High Horn," page 18).
- The commander of Fort Beluarian, Liara Portry, hires the adventurers to explore the ruins of the Typhoon Palace and report back to her. She arranges for a ship to transport them to Ahoyhoy.
- The characters hire a turtle guide in Port Nyanzaru or Fort Beluarian. The turtle tells them stories about the Typhoon Palace and, as payment for its services, requests their help in ridding the palace of monsters.
- The merchant princes of Port Nyanzaru are worried about the growing number of yuan-ti spies in their city and fear that the serpent folk are planning to assassinate them. A map of the Snout of Omgar was found on the body of a slain yuan-ti pureblood spy who tried to infiltrate Merchant Prince Zhanthi's household. Zhanthi offers a 1,000 gp reward to adventurers who are willing to visit each of the island's landmarks and report back to her with news of their discoveries. Zhanthi gives them the map and arranges for a fast ship (the *Brazen Pegasus*) to transport them to the island.
- A ship carrying the famous explorer Volothamp "Volo" Geddarm is missing. It set sail for the southern coast of Chult and never arrived. Volo's plan was to visit beautiful Snapping Turtle Bay, then spend a week at the turtle fort of Ahoyhoy. ("Turtle hospitality is said to be second to none!") Rumors that the ship fell prey to pirates are false; in fact, the ship capsized in a storm, and Volo was washed ashore on the Snout of Omgar.

# TURTLE

*I caught a big fish.*

*Now I search for a good friend*

*To share my lunch with.*

—Turtle haiku

What many turtles consider a simple life, others might call a life of adventure. Turtles are born near sandy coastlines, but as soon as they're able to walk on two legs, they become nomad survivalists eager to explore the wilderness, experience its many wonders, put their skills to the test, and make new acquaintances.

## LIFE OF A TURTLE

A turtle hatches from a thick-shelled egg and spends the first few weeks of its life crawling on all fours. Its parents, old and near death, spend what little time they have left telling stories to their offspring. Within a year, the young turtle becomes an orphan, though not before it learns to speak and to survive on its own.

A young turtle and its siblings inherit whatever tools, weapons, and gifts their parents left behind. Each young turtle is expected to fend for itself. It leaves the place of its birth and finds its own corner of the wilderness in which to hunt, catch fish, and get by. With each passing year, a turtle hones its survival skills. It forms friendships with its neighbors while also respecting their privacy. At some point, a turtle feels an almost overwhelming urge to venture far away from home and see more of the world. It gathers up its possessions and heads into the wilderness, returning months or years later with stories of its exploits and new skills.

When a turtle nears the end of its natural lifespan, it seeks out a mate and procreates. Turtles lay their eggs (numbering as few as one or as many as a dozen) in a fortified compound enclosed by stone walls that are easily defensible. If no such compound exists, they build one. The parents spend the remainder of their lives guarding the compound, defending their offspring, and sharing a lifetime of knowledge before they die. When the children are old enough to leave the compound, they pick up whatever weapons and tools their parents left behind and set out on their own.

## BELIEFS

Turtles don't have their own pantheon of gods, but they often worship the gods of other races. It's not unusual for a turtle to hear stories or legends related to a god and choose to worship that deity. In the Forgotten Realms, turtles are especially fond of Eldath, Gond, Lathander, Savras, Selune, and Tymora. In the Greyhawk setting, they gravitate toward Celestian, Fharlanghan, Pelor, Pholtus, and St. Cuthbert. Turtles are often drawn to the Gods of Good in Dragonlance and the Sovereign Host in Eberron. Among the nonhuman deities, Moradin and Yondalla relate to turtles most of all.

Turtles believe that night and day watch over them and other creatures. The moon is the eye of night that

watches over them in darkness, and the sun is the equally vigilant eye of day. Turtles feel most at peace when one or both of these "eyes" are looking down on them. They become more nervous and uneasy when neither orb is visible in the sky. Turtles tend to be most uncomfortable underground, where neither the sun nor the moon is visible to them.

Blessed are the days when both the sun and moon are visible in the sky at the same time. Turtles often choose such days to leave their homes and begin a wilderness expedition, or perform some other task they know to be dangerous.

## ADVENTURERS AT HEART

Turtles have a saying: "We wear our homes on our backs." The shells they carry around provide all the shelter they require. Consequently, turtles don't feel the need to root themselves in one place for too long. A turtle settlement is primarily used as a kind of moot, where turtles can socialize with one another, share useful information, and trade with strangers in the safety of greater numbers. Turtles don't regard these settlements as places worth defending with their lives, and they will abandon a settlement when it no longer serves their needs.

Most turtles like to see how other creatures live and discover new customs and new ways of doing things. The urge to procreate doesn't kick in until the end of a turtle's life, and a turtle can spend decades away from its native land without feeling homesick.

Turtles embrace a simple view of the world. It is a place of wonder, and turtles see beauty in the ordinary. They live for the chance to hear a soft wind blowing through palm trees, to watch a frog croaking on a lily pad, or to stand in a crowded human marketplace.

Turtles like to learn new skills. They craft their own tools and weapons, and they are good at building structures and fortifications. They marvel at the works of other civilized creatures, humans in particular, and can lose themselves for years in a city, studying its architectural wonders and learning skills they can put to use when building forts to contain their offspring.

Although they spend a considerable portion of their lives in isolation, turtles are social creatures that like to form meaningful friendships. They have no inbred animus toward people of other races. In fact, a turtle will often seek out friendships with non-turtles to learn new customs and new points of view.

## TURTLE NAMES

Turtles prefer simple, non-gender-specific names that are usually no more than two syllables. If a turtle doesn't like its name for whatever reason, it can change it. A turtle might change its name a dozen times in its life. Turtles don't have surnames or family names.

**Male and Female Names:** Baka, Damu, Gar, Gura, Ini, Jappa, Kinlek, Krull, Lim, Lop, Nurtle, Nulka, Olo, Ploqwat, Quee, Queg, Quott, Sunny, Tibor, Ubo, Uhok, Wabu, Xelbuk, Xopa, Yog

## TURTLE TRAITS

Your turtle character gains traits that enable it to cope with the perils of a savage world.

**Ability Score Increase.** Your Strength score increases by 2, and your Wisdom score increases by 1.

**Age.** Young turtles crawl for a few weeks after birth before learning to walk on two legs. They reach adulthood by the age of 15 and live an average of 50 years.

**Alignment.** Turtles tend to lead orderly, ritualistic lives. They develop customs and routines, becoming more set in their ways as they age. Most are lawful good. A few can be selfish and greedy, tending more toward evil, but it's unusual for a turtle to shuck off order in favor of chaos.

**Size.** Turtle adults stand 5 to 6 feet tall and average 450 pounds. Their shells account for roughly one-third of their weight. Your size is Medium.

**Speed.** Your base walking speed is 30 feet.

**Claws.** Your claws are natural weapons, which you can use to make unarmed strikes. If you hit with them, you deal slashing damage equal to 1d4 + your Strength modifier, instead of the bludgeoning damage normal for an unarmed strike.

**Hold Breath.** You can hold your breath for up to 1 hour at a time. Turtles aren't natural swimmers, but they can remain underwater for some time before needing to come up for air.

**Natural Armor.** Due to your shell and the shape of your body, you are ill-suited to wearing armor. Your shell provides ample protection, however; it gives you a base AC of 17 (your Dexterity modifier doesn't affect this number). You gain no benefit from wearing armor, but if you are using a shield, you can apply the shield's bonus as normal.

**Shell Defense.** You can withdraw into your shell as an action. Until you emerge, you gain a +4 bonus to AC, and you have advantage on Strength and Constitution saving throws. While in your shell, you are prone, your speed is 0 and can't increase, you have disadvantage on Dexterity saving throws, you can't take reactions, and the only action you can take is a bonus action to emerge from your shell.

**Survival Instinct.** You gain proficiency in the Survival skill. Turtles have finely honed survival instincts.

**Languages.** You can speak, read, and write Aquan and Common.

## TURTLE GUIDES

The following turtle NPCs can be added to the list of guides available for hire in Chult. One of the turtle guides, Kwilgok, works for the merchant prince Jobal in Port Nyanzaru. The others, Eeyal and Mudgraw, are freelancers operating out of Fort Beluarian and Ahoyhoy, respectively.

### EYAL

*Turtle guide (Fort Beluarian)*

When the characters meet Eeyal, give them handout A at the end of this supplement.

Eeyal is a **turtle** (see "Turtles," page 23) who wears goggles that she crafted for herself to protect her eyes

against volcanic ash. It took her almost a year, but she traveled from the Snout of Omgar to Fort Beluarian on foot, crossing Chult through rough mountains, dense jungles, and undead-infested territory. She's seen Lake Luo, the garden palace of Nangalore, the gorge of Ataa Muhahah, and the ruins of Mezro. She even found a shipwreck in the jungle (the wreck of the *Narwhal*) and befriended a weretiger that lives there.

A skilled artisan, Eeyal carries a set of smith's tools and a set of tinker's tools. She also owns a climber's kit, a healer's kit, and a dungeoneer's pack. This equipment is hooked to a specially crafted leather harness attached to Eeyal's shell. Eeyal claims to have the right tool for every contingency and is so protective of her gear that she insists on carrying it all herself.

Eeyal is 5 feet, 8 inches tall and weighs 420 pounds. Although she's only 17 years old, her demeanor is comparable to that of a much older, much wiser turtle. She chooses her words carefully and doesn't take unnecessary risks. As she walks through the jungle, she uses her quarterstaff to poke and prod ahead of her, fully aware that traps and snares come in many forms.

If the characters hire Eeyal, she recommends that they also purchase a charter of exploration before leaving Fort Beluarian. Eeyal expects to run into Flaming Fire patrols, and such meetings can turn sour in a hurry if one doesn't carry the necessary paperwork.

Frightened of subterranean places, Eeyal won't voluntarily travel underground unless there's no other alternative.

Eeyal is trustworthy and charges 5 gp per day. She also offers a discount rate of 40 gp for a tenday, but the payment must be made up front and is non-refundable.

### KWILGOK

*Turtle guide (Port Nyanzaru)*

When the characters meet Kwilgok, give them handout B at the end of this supplement.

Three years ago, a trade ship visited the turtle fort of Ahoyhoy, and Kwilgok was able to book passage on it. In Port Nyanzaru, he discovered a world like no other. He found work repairing docks and, within a year, had enough coin to buy a used *ankylosaurus*, which he rode in several high-stakes dinosaur races. He lost more than he won but caught the eye of the merchant prince Jobal, who convinced him there was more profit in wilderness exploration. Kwilgok the **turtle** (see "Turtles," page 23) became a guide and, like all legitimate guides in Port Nyanzaru, gives a slice of his earnings to Jobal.

Kwilgok travels with a cantankerous *ankylosaurus* named Deadly Treasure. The turtle rides in a howdah on the *ankylosaurus*'s back and guides the beast using a 10-foot pole with succulent leaves tied to one end. Although he doesn't allow others to ride the beast, many would-be explorers are so impressed by the dinosaur that they're happy to pay Kwilgok's fee of 6 gp per day, with payment for 30 days up front.

Although he's an able and honest guide, Kwilgok won't stick his neck out for his employers. He gets steady work because of his easy-going demeanor and his willingness to lead an expedition to any corner of Chult. He has traveled up the River Soshenstar many times and knows



the Aldani Basin and the surrounding region quite well. He's also led expeditions to Orohunga, though he's never encountered the elusive oracle rumored to dwell there. One place he'd rather not revisit is Dangwaru, the Typhoon Palace. When he was young, Kwilgok decided on a lark to explore the ruins and encountered evil shadows there. The shadows nearly spelled his doom, but he managed to flee the palace in a weakened state. The shadows still haunt Kwilgok's dreams, and he has no wish to face them again.

Kwilgok is 26 years old, stands just shy of 6 feet tall, and weighs 450 pounds.

#### MUDGRAW

##### *Turtle druid guide (Ahoiyoy)*

When the characters meet Mudgraw, give them handout C at the end of this supplement.

Characters who visit the turtle fort of Ahoiyoy can secure Mudgraw as a guide. Convinced that he is a natural leader, Mudgraw likes to bellow and be heard, and he never admits to being wrong, even when he doesn't know what he's talking about. The **turtle druid** (see "Turtles," page 23) can't pass up a good adventure and is willing to travel off the island. He has previously led expeditions to Omu, Shilku, and the Heart of Ubtao. It's been five years since he last visited the Heart; consequently, he knows nothing about its current inhabitants.

Mudgraw's only visit to Omu, three years ago, ended in disaster. He and a company of human treasure-hunters from the city of Athkatla were ambushed by yuan-ti, and Mudgraw was forced to abandon his companions. He hid in a ruin that was once a shrine to the god Ubtao, was transfixed by the maze-like imagery on the walls, and found a wooden holy symbol left behind by the shrine's previous inhabitants. He believes that Ubtao helped him escape the city and now wears the holy symbol around his neck. He regrets abandoning the expedition and prefers not to speak of it. One of his favorite new sayings is, "Life is a maze." Mudgraw uses it whenever he's vexed or when he has information he'd rather not divulge.

Mudgraw is 44 years old, stands 6 feet tall, and weighs 480 pounds. He charges 5 gp per day but will waive his fee if he is given the chance to lead another expedition to Omu. Mudgraw sees any such expedition as an opportunity for atonement.

## EXPLORING THE ISLAND

A rain forest covers the relatively flat northwest corner of the island. This rain forest is surrounded by grassy hills to the north, sandy beaches to the east and west, and mountains to the south. The turtle fort of Ahoiyoy stands on the west coast, where the edge of the rain forest and the mountains meet.

#### RANDOM ENCOUNTERS

Roll a d20 three times per day of game time, checking for encounters each morning, afternoon, and evening or night. A random encounter occurs on a roll of 18 or higher. Roll a d100 and check the Snout of Omgar Encounters table for the appropriate terrain. After deter-

mining what the characters encounter, you can use the information presented below to bring the encounter to life. Let the players narrate their way through avoiding easy encounters, or increase the difficulty of easy encounters to keep them exciting.

Random encounters aren't tailored to characters of a particular level. If the characters encounter hostile creatures beyond their ability to defeat, give them opportunities to run, hide, negotiate, or otherwise avoid certain death. You can also have other creatures arrive and provide a distraction that the characters can use to make their escape. For example, if a character needs to make a crucial ability check or saving throw, a **chwinga** (see *Tomb of Annihilation*) might appear, cast *guidance* or *resistance* on the character, and then disappear on its next turn.

#### SNOUT OF OMGAR ENCOUNTERS

Encounter	Land	Water
Almiraj	01–05	—
Axe beaks	06–10	—
Baboons	11–15	—
Blood hawks	16–20	—
Cannibals	21–25	01–15
Chwinga	26–30	—
Dimetrodons	31–35	—
Dolphins	—	16–30
Ebils	36–40	—
Flail snail	41–45	—
Flying snakes	46–50	31–40
Geonids	51–55	—
Giant lizards	56–60	—
Giant snapping turtle	61–65	41–50
Jaculis	66–70	—
Marine decapus	—	51–60
Plesiosaurus	—	61–75
Pteranodons	71–75	76–85
Reef sharks	—	86–00
Stirges	76–80	—
Topis	81–85	—
Tortle	86–00	—

#### ALMIRAJ

The characters spot an **almiraj** (see *Tomb of Annihilation*) roughly 60 feet away. The almiraj runs from any creature that approaches within 30 feet of it. Any character who successfully traps the almiraj can use an action to make a DC 14 Wisdom (Animal Handling) check. If the check succeeds, the almiraj becomes calm and doesn't attack the character or run away unless it feels threatened or is harmed.

#### AXE BEAKS

A flock of 1d6 + 3 **axe beaks** stampede toward the characters, slashing at anyone they can reach.

#### BABOONS

A pack of 3d6 **baboons** has adapted to living in small mountain caves but scurry down to the tree line in search of food. The baboons can be placated by tossing

each of them a day's supply of food. Otherwise, they attack, fleeing once their numbers are reduced by half.

#### BLOOD HAWKS

These bright red birds are common sights on the island. They feed on flying snakes, and turtles hunt them for sport. Blood hawks appear only during the day, and a typical encounter consists of 2d6 **blood hawks** that attack until half of them are slain. If this encounter is rolled at night, treat it as no encounter.

#### CANNIBALS

Human cannibals from the mainland use canoes to reach the island. They come in search of shipwreck survivors to hunt and eat. The characters encounter 3d6 hostile cannibals (CE male and female Chultan human **tribal warriors**) who fight to the death. They wear leather masks made from skinned human faces and crude jewelry made from human bones and teeth.

#### CHWINGA

A **chwinga** (see *Tomb of Annihilation*) takes an interest in the characters. It attempts to steal something valuable from an unguarded pack, but is noticed by any character who has a passive Wisdom (Perception) score of 17 or higher. The chwinga always leaves something else in exchange: a pretty shell, a handful of nuts, or an uncut gemstone (10 gp).

#### DIMETRODONS

If the characters are traveling near the shore, they see 1d4 **dimetrodons** (see *Tomb of Annihilation* or *Volo's Guide to Monsters*) wallowing in shallow pools of water. These creatures turn hostile if disturbed. If the characters are nowhere near water or camped for the night, the dimetrodons are on the move and attack anything in their path.

#### DOLPHINS

The party encounters 2d4 **dolphins** (see *Volo's Guide to Monsters*) or 1 **killer whale** if you prefer. If the characters use magic to speak with the creatures, they can receive directions to the nearest coastal settlement.

#### EBLIS

If the characters are on the move when this encounter occurs, they stumble across 1d4 + 2 **eblis** (see *Tomb of Annihilation*) on the hunt for lizards or flying snakes to eat. The eblis politely offer to trade information for treasure. For 50 gp worth of treasure, they will point the adventurers in the direction of nearby landmarks. The eblis attack if the characters refuse to trade and are outnumbered. They flee if half of them are killed or incapacitated.

If this encounter occurs while the party is camped, the eblis sneak into the camp and try to drag one character away.

#### FLAIL SNAIL

Characters spot the slimy trail of a **flail snail** (see *Tomb of Annihilation* or *Volo's Guide to Monsters*). If they decide to follow it, a successful DC 10 Wisdom (Survival) check correctly deduces which direction the snail was

traveling. The snail wants to be left alone and attacks only those who antagonize it.

#### FLYING SNAKES

The party encounters 1d6 **flying snakes**. These snakes attack only when threatened. A flying snake that is successfully grappled can be stuffed in a sack or other soft container. After 1 hour of confinement, the snake settles down. A character who succeeds on a DC 13 Wisdom (Animal Handling) check can remove a calm snake from the container without causing it to attack or fly away.

#### GEONIDS

Geonids live in mountain caves, but they can be encountered anywhere on the island. If the encounter occurs during the day, the characters are ambushed by 2d4 **geonids** (see "Geonid," page 22) disguised as small boulders. They demand at least 25 gp worth of treasure for safe passage throughout their territory. If the encounter occurs at night, 3d6 **geonids** attempt to sneak into the party's camp and steal food.

#### GIANT LIZARDS

The characters encounter 1d6 **giant lizards**. During the day, the lizards are well fed and flee if attacked; at night, they turn aggressive and attack characters who come within 30 feet of them.

The Snout of Omgar is home to hundreds of giant lizards. Turtles hunt them for their leather and meat, and they use the lizards' bones and teeth to make crude jewelry.

#### GIANT SNAPPING TURTLE

These aggressive monsters like to bask on the island's warm rocks and shores, but occasionally one will venture inland to find food. The characters encounter a lone **giant snapping turtle** (see *Tomb of Annihilation*) and can avoid it by keeping their distance.

#### JACULIS

Without warning, 1d6 **jaculis** (see *Tomb of Annihilation*) launch themselves at the party from trees or mountain ledges. Any character with a passive Wisdom (Perception) score of 14 or higher spots the jaculis before they strike, but all others are surprised.

#### MARINE DECAPUS

This marine **decapus** (see "Decapus," page 21) preys on swimmers and will even snatch a rower from a canoe (though it must use half of its tentacles to grab hold of the vessel before doing so). The decapus withdraws into the depths if it loses more than half of its hit points.

#### PLESIOSAURUS

The characters blunder into the hunting ground of a hungry **plesiosaurus** that attacks passing canoes or anything else it can wrap its jaws around.

#### PTERANODONS

Pteranodons roost atop the mountains and gather in flocks to fish along the island's shores. The characters spot 1d6 **pteranodons** nearby. The pteranodons keep their distance and attack only if threatened.

# SNOUT OF OMGAR



1 HEX = 5 MILES



## REEF SHARKS

The water surrounding the island is home to thousands of reef sharks that are drawn by the scent of blood in the water. A swimmer with an open, bleeding wound is accosted by 1d6 **reef sharks** if it spends more than 1 minute in the water.

## STIRGES

The Snout of Omgar has plenty of caves, ruins, and trees in which stirges can hide. By day, the characters disturb 2d6 **stirges** as they move through the jungle. At night, the same number of stirges descend on the party's camp.

## TOPIS

The characters are attacked by 1d4 + 2 **topis** (see "Topi," page 23) that escaped from the Typhoon Palace.

## TURTLE

The characters encounter a **turtle** (see "Turtles," page 23). For suggested turtle names, see "Turtle Names," page 3. If this encounter occurs near the coast, the turtle is a fisher with a fishing pole, a net, and a fish basket. If the encounter occurs inland, the turtle is hunting snakes, lizards, axe beaks, or blood hawks.

The turtle tries to be helpful. If the characters are looking for a settlement where they can rest and trade, the turtle points them in the direction of Ahoyho. If they're looking for adventure, it points them in the direction of the Typhoon Palace. If a mystery is what they seek, it points them in the direction of the Shrine of Fangs. If they're looking for shipwrecks to plunder, it directs them toward High Horn. If they're looking for a good time, the turtle gives them directions to the Mud Pits of Florrb.

# ISLAND LOCATIONS

The following locations are keyed to map 1.

## AHOYHO

The turtle fort of Ahoyho (see map 2) is situated on the northwest coast of the island. Turtles come here to socialize, lay eggs, and meet with traders. The place has no government. Turtles and guests are expected to be on their best behavior, and those who become a nuisance are asked to leave—or forced out, if necessary.

At any given time, Ahoyho is home to 4d6 adult **turtles** (see "Turtles," page 23), 2d6 young turtles (noncombatants with AC 14 and 2 hit points each), and an old **turtle druid** named Mudgraw (for roleplaying notes, see "Turtle Guides," page 4; for statistics, see "Turtles," page 23). Four of the adult turtles stand watch on the ramparts (two in area 3 and two in area 9). The remainder sleep on woven mats or busy themselves with crafts and projects (making crossbow bolts, gutting fish, repairing weather damage to the fort, and so forth). The turtles prefer to sleep without roofs over their heads. They lay their eggs in special areas covered with rope nets to protect the eggs from large flying predators.

If the characters prod the turtles of Ahoyho for lore about the island and its inhabitants, each turtle they talk to shares one piece of useful information. Roll a d8 and

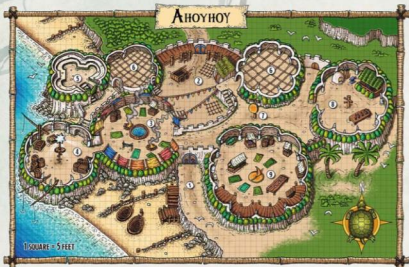
consult the Ahoyho Lore table to determine what information is shared.

## AHOYHO LORE

d8	Lore
1	There are several shipwrecks off the northern point of the island. Most of the wrecks have been plundered, but receding sand and water might reveal something precious yet to be claimed. It's safest to explore the wrecks at low tide. A two-headed dinosaur haunts the shallows at high tide.
2	There's an old trail leading from Ahoyho to Dangwaru, high up on the mountainside. Turtles built the Typhoon Palace a century ago for the survivors of a shipwreck, but it's been abandoned for years. Evil spirits now watch over the palace, which is said to be full of treasure. (If characters press for more information, share the additional bits of lore in the "Dangwaru" section.)
3	A while back, while hunting flying snakes in the jungle, I was attacked by shrunken zombies no bigger than human children. I destroyed a few of them, and the rest fled. I haven't seen them since.
4	A trail leads from Ahoyho to some mud pits in the heart of the jungle. If you bathe in a mud pit for at least an hour, it will fortify you.
5	Carved into the base of the mountains east of Ahoyho is an old shrine that belonged to some kind of snake cult. It's a place of mystery and secrets.
6	Turtles mate and lay eggs when they grow old. The parents guard the eggs until they hatch, then share their life experiences with the newborn offspring. Not long after it learns to walk on two legs, a young turtle becomes an orphan ready to make its mark on the world.
7	A ship called the <i>Stirge</i> visits Ahoyho often. Its captain, Laskilar, is an unabashed pirate, but he always has useful goods to trade. After leaving the Snout of Omgar, the <i>Stirge</i> usually heads to a place called Jahaka Anchorage. I've never heard of it, so it must be far away. (For more information on Captain Laskilar and Jahaka Anchorage, see <i>Tomb of Annihilation</i> .)
8	The island is home to tiny, harmless elemental spirits called <i>chwings</i> . If they like you, they will give you gifts.

The fort is built atop a rocky shelf that overlooks a sandy beach. Visitors are free to set up tents on the beach and conduct trade at the fort. Once every few months, a ship will drop anchor a few hundred yards offshore and send crew members in rowboats to trade with the turtles. For more information on trading with the turtles, see area 9.

Two trails lead away from Ahoyho. The north trail cuts into the jungle and ends at the Mud Pits of Florrb. The south trail leads up the mountainside to Dangwaru.



MAP 2: AHOYHOY

### 1. SOUTH GATE

If the characters approach the fort from the south, read:

A multitiered fort stands at the water's edge, its sturdy stone walls adorned with large tortoise shells. The trail leading to the fort ends at a wooden double door. Two guards stand watch atop the wall east of the gate. They look like overgrown, bipedal turtles armed with crossbows. Outside the gate is a beach where a couple of wide-bottomed fishing boats are tethered to piers.

See area 9 for more information on the turtle guards. They are friendly toward visitors who show no outward signs of hostility.

The double door at the south gate is unlocked but can be barred shut if the need arises. Forcing open the barred door requires a successful DC 27 Strength (Athletics) check. The barred door can also be smashed open; it has AC 15, a damage threshold of 10, 120 hit points, and immunity to poison and psychic damage. The door is 10 feet tall and 12 feet wide, set into a 15-foot-high stone wall. The surrounding walls are also 15 feet high.

Wooden stairs lead down to the beach. The turtle fishing boats are functionally identical to rowboats (see chapter 5 of the *Dungeon Master's Guide* for more information on rowboats).

### 2. NORTH GATE AND COURTYARD

If the characters approach the fort from the north, read:

A multitiered fort stands at the water's edge, its sturdy stone walls adorned with large tortoise shells. The trail leading to the fort ends at a wooden double door. Two guards are posted, one on each of the ramparts to each side of the gate. They look like overgrown, bipedal turtles armed with crossbows.

The gate doors are identical to those found in area 1. Two **turtles** (see "Turtles," page 23) stand guard on 10-foot-high wooden ramparts that hug the inside of the wall. Ladders in the courtyard provide easy access to the ramparts.

Turtles often repair fishing nets in the courtyard, which is covered with a thin layer of sand. Short flights of stone steps ascend to adjoining areas. A roofed stable contains 1d4 **boars** and 1d4 **mules** in pens, plus 2d8 chickens in coops. Food for the animals is stored in a loft. These animals are not indigenous to the Snout of Omgar; the turtles procured them from visiting traders.

### 3. LIVING AREA

The ground here is covered with sand. Turtles come here to sleep on woven mats, sit under shady awnings, hang fish and meat to dry, cook food over small fires,

and drink from a central basin that collects rainwater. They also come here to socialize with one another.

#### 4. FISHING SPACE AND STORAGE

Fishing gear and other supplies are stored here in crates and barrels. Extending out from the walls are several long, wooden rods that turtles use to catch fish in the shallows. A polished metal star attached to a wooden post is used to catch and reflect sunlight and moonlight. Turtles use this star as an alarm to warn fishing boats in the western waters of an attack on the fort.

#### 5. AMPHITHEATER

Ahoihoy's tallest feature is a walled amphitheater where turtles gather to discuss community matters and share stories. Story time is an occasion the turtles of Ahoihoy look forward to, and storytellers are expected to weave their tales in as entertaining a way as possible. Visitors are free to participate, either as listeners or storytellers.

#### 6. EGG HATCHERIES

Ahoihoy has two large, sand-filled areas set aside as turtle hatcheries. Ropes are strung across these areas from the tops of the walls, forming nets that prevent pteranodons and similar flying predators from stealing the eggs.

There's a 20 percent chance that a hatchery contains 1d12 turtle eggs. If eggs are present, 1d2 elderly **turtles** (see "Turtles," page 23) watch over them. Each turtle egg weighs 5 pounds. A newborn turtle is usually confined to its hatchery for a few months, until it learns to walk on two legs.

#### 7. GONG

A gong of beaten bronze wrapped in stitched lizard hide stands in the middle of the fort. A mallet hangs from the post it's attached to. The turtles of Ahoihoy use a simple set of gong signals:

- One bong indicates the arrival of visitors by land.
- Two bongs indicates the arrival of visitors by ship.
- Three bongs is a call to gather in the amphitheater.
- Four bongs indicates that an attack is imminent.

#### 8. SMITHY

The turtles use the easternmost area of the fort for crafting tools, shields, and weapons. It contains a stone forge and equipment for metalworking, stone carving, and hide tanning. In the middle of the area is a primitive wooden dummy the turtles use for weapon testing.

#### 9. MARKET

This walled area contains the trappings of a market. The ground is covered with sand, upon which rest woven mats, wooden stalls, and display tables. A stone sundial stands in the middle of the market, and stairs lead up to wooden ramparts that line the southern wall.

Turtles gather here to trade with friendly visitors. Two **turtles** (see "Turtles," page 23) stand guard on the ramparts, keeping an eye out for visitors or trouble approaching from the south.

The turtles often acquire things they don't need from visitors so they can sell them to other visitors. If a character is looking to buy an item on the Weapons table, the Adventuring Gear table, the Tools table, or the Trade Goods table (all in chapter 5 of the *Player's Handbook*), there's a 25 percent chance that the turtles have such an item to sell, or to trade for something of equal value. The turtles buy and sell shields, but not armor.

The Ahoihoy Goods table contains unusual creatures and items that can be procured in the turtle settlement. If the characters want to obtain more than one of a particular creature or item, roll a d4 to determine how many the turtles have to sell or trade.

#### AHOIHOY GOODS

Cost	Goods
2 sp	1 lb. bushel of red blood hawk feathers
1 gp	2 lb. covered basket containing 4 <b>poisonous snakes or scorpions</b>
2 gp	2 lb. basket of ornamental shells or coral
3 gp	70 lb. barrel containing 80 lb. of coconuts
5 gp	5 lb. wooden cage holding an untrained <b>al-miraj</b> (see <i>Tomb of Annihilation</i> ) or a <b>baboon</b>
10 gp	5 lb. wooden cage holding a trained <b>blood hawk</b> or <b>flying snake</b>
25 gp	Dimetrodon egg or pteranodon egg
50 gp	Domesticated <b>giant lizard</b> (pack animal)
50 gp	Hooded, untrained <b>axe beak</b> on a rope leash
500 gp	500 gp diamond
500 gp	25 lb. stack of flail snail shell fragments
1,000 gp	Pouch containing ten 100 gp pearls
5,000 gp	250 lb. flail snail shell (intact)

#### DANGWARU (THE TYPHOON PALACE)

The Typhoon Palace (see map 3) has stood for almost a century. If the characters are of 3rd level or lower, they will need to rest and recuperate between palace encounters. They might even need to retreat and regroup a few times. Characters of 4th level or higher should be able to clear out the palace with few (if any) rests.

Built by turtles, the palace is a sturdy, multilevel stone edifice with terraces carved out of the mountainside. Its name, Dangwaru, loosely translates to "high home" in Aquan. No one remembers the name of the cleric for whom the palace was built, but the turtles of the island know the following bits of lore about Dangwaru and its original inhabitants:

- Almost a century ago, a storm caused a ship to crash near High Horn. After pulling human survivors from the wreckage and the water, the turtles tried to make the humans feel at home.
- The ship's captain was a charismatic woman whom the turtles admired. She worshiped a sea goddess and told stories about terrifying sea monsters, great ship battles, and magnificent island palaces. The turtles built the Typhoon Palace for her so that she could feel at home on the island.



- The captain and her crew lived in the palace for the rest of their lives. The last of them perished more than fifty years ago.
- The palace is dilapidated and haunted. Young turtles occasionally explore the ruins in search of treasure. Most don't get far before strange sounds and shadowy forms frighten them away.

The turtles built the Typhoon Palace to withstand storms, earthquakes, and the passage of time. Most of the damage it has sustained is due to neglect, and the damage is mostly superficial.

Ceilings within the palace are 15 feet high unless otherwise noted. The walls are made of plaster-covered stone. Embedded in the plaster are decorative stones, oyster shells, starfish, and branches of coral. Doors are fashioned from thick wood and have no locks.

Several areas contain magical wards that can be bypassed by anyone wearing a holy symbol of Umberlee. The characters can find such a device in the wreck of the *Bitch Queen* (see "High Horn," page 18).

### 1. RUINED PORTICO

If the characters follow the trail south from Ahoyho to Dangwaru, read or paraphrase the following:

The trail clings to the mountainside and winds along the island's rocky coast for miles before ending at a stone palace built thirty feet above sea level. Waves crash against the rocks just below the palace walls.

The palace's grand entrance features a colonnade of vine-wrapped pillars that leads to a stone double door carved with foamy waves that part in the middle. Sections of the portico's roof have fallen in, and palm trees and ferns sprout from between the cracked flagstones. Scores of harmless lizards use the shaded areas of the portico as a den. East of the portico is a ten-foot-tall statue choked with vines. It has the head and torso of a woman and a twisting wave of water where her legs should be. Beyond the west side of the portico, an overgrown garden terrace overlooks the thundering sea.

Slanting beams of sunlight or moonlight shine through the holes in the portico roof, depending on the time of day or night. Although the tiny lizards are harmless, a hostile **giant lizard** lurks amid the plants in the south-east corner of the portico. Characters who enter the portico can spot the giant lizard with a successful DC 15 Wisdom (Perception) check. Anyone who comes within 20 feet of it or the porticulis (see area 4) is attacked. The giant lizard is hungry and fights until slain.

The double door is unlocked and pushes open on rusty, squealing iron hinges. If the characters have found a holy symbol of Umberlee amid the wrecks of High Horn (see "High Horn," page 18) or elsewhere, they realize that the splitting waves carved on the double door closely match the symbol.

### 2. STATUE OF UMBERLEE

A 10-foot-tall statue of the sea goddess Umberlee stands to the east of the palace's portico. The statue, described in the read-aloud text for area 1, is harmless.

The ground slopes up to the south, rising 5 feet until it meets a 5-foot-wide, 8-foot-high crack in the palace wall that provides access to area 7. The crack is clearly visible to anyone who enters this area.

### 3. OVERGROWN GARDEN

Wild ferns and palms dominate this overgrown garden.

Three statues, two depicting sharks and one depicting an octopus, are mounted atop a three-foot-high stone retaining wall overlooking the sea. Everything here is damp with spray from the crashing waves. A stone staircase climbs ten feet to a crumbling stone balcony that stretches southward as it hugs the palace wall.

It's a 20-foot drop from the garden to the sea. During the day, the garden is home to harmless lizards, snakes, and spiders, but nothing dangerous. At night, seven **topis** (see "Topi," page 23) lurk amid the plants and other wildlife. They try to surprise any character who wanders into the garden. No treasure is hidden here.

### 4. ANTECHAMBER AND PORTICULIS

The palace doors open into an antechamber with a torch bracket mounted on the west wall. Set into the south wall is a heavy iron porticulis that can be raised and lowered using the winch in area 5. Although the porticulis is too sturdy to be damaged by weapons, casting a knock spell on the porticulis raises it. A character can also lift the porticulis with a successful DC 25 Strength (Athletics) check, and a Small character can squeeze between the porticulis bars with a successful DC 20 Dexterity (Acrobatics) check.

### 5. FEAST HALL

A rusty iron chandelier hangs by a chain above a once-grand dining table situated in the middle of a large room. Light dapples the table through holes in the roof, and a few harmless tropical birds flap about. The tiled floor is littered with broken dishes, bird droppings, and other detritus. A wide staircase to the south climbs five feet to a raised gallery that surrounds the room. Old, framed pictures of sailing ships hang on the gallery walls. Three closed sets of doors lead from the upper area to other parts of the palace. A fourth doorway in the southeast corner is almost completely blocked by rubble.

This ruined feast hall contains nothing of value. Characters who search the walls, however, find a small iron key hidden behind one of the framed pictures. The key, which has a head shaped like an anchor, unlocks the painted chest in area 18.

The winch mechanism to raise and lower the portcullis (area 4) is on the east wall in the northwest section of the gallery.

The debris in the southeast corner is the result of a partial collapse of the roof. It can be cleared by a single character in 4 hours, or in proportionately less time by two or more characters working together. Once the debris is cleared, the doorway leads to area 9.

## 6. ABANDONED QUARTERS

This room contains a number of beds, couches, and other furnishings, all of which have seen better days. Plaster has fallen from the ceiling and walls, adding to the refuse and disarray. Across from the double door, a narrow window looks out toward the sea.

A search of the room yields nothing of interest or value. The window is wide enough for a Small or Medium character to crawl through.

## 7. RUINED BATH

Characters can enter this room through the door on the west wall or the 5-foot-wide crack in the north wall.

A sunken bath choked with plant life dominates this room, the plastered walls of which are set with colorful coral branches and shells. More plants erupt through gaps between the flagstones, creating a veritable jungle in here. A bat flutters about, alerted by your presence.

In addition to the harmless bat, the ruined bath is home to several harmless lizards, snails, and spiders.

**Treasure.** A character who searches the 3-foot-deep sunken bath and succeeds on a DC 13 Wisdom (Perception) check finds a holy symbol of Umberlee (25 gp) in the undergrowth; see handout D for an illustration.

## 8. SHRINE

A stone pedestal stands atop a circular dais in the middle of this room. Atop the pedestal, facing the double door to the east, is a ten-inch-tall wooden statuette of a woman holding a trident, with a shark's tail instead of legs. Four iron torch brackets are bolted to the damp walls, which are covered with peeling plaster and set with colorful coral branches and starfish. A narrow window across from the double door looks out toward the sea.

The window is wide enough for a Small or Medium character to crawl through.

**Trapped Relic.** The statuette on the pedestal represents Umberlee. A turtle carved it out of driftwood, painted it, and gave it to the palace's Umberlee worshippers as a gift. It was placed here so that visitors could prostrate themselves before the sea goddess.

A *glyph of warding* spell triggers the first time the statuette is removed from the pedestal by a creature that is not wearing a holy symbol of Umberlee. A character who studies the statuette and succeeds on a DC 15 Intelligence (Investigation) check spots the nearly invisible glyph, which is inscribed on the trident. When triggered, the glyph erupts with magical energy in a 20-foot-radius sphere centered on it. Each creature in the area must make a DC 15 Dexterity saving throw, taking 22 (5d8) thunder damage on a failed save, or half as much damage on a successful one.

## 9. CRAB POOL

A partial collapse of the roof has filled the western doorway with rubble. Characters can't use the doorway until the rubble is cleared away (see area 5 for details).

The plastered walls of this dark room are slick with moisture and set with colorful stones, starfish, shells, and coral branches. Extruding from the east wall is a stone sculpture of a giant crab, its pincered arms hugging a ten-foot-wide stone basin. A trickle of water flows from the crab's mouth into the basin. Holes in the basin's rim serve as drains to keep the pool from overflowing. Through a narrow window in the south wall comes the crash of tidal sea water flowing in and out of a cave.

The turtles built a cistern on the roof that catches rainwater and channels it through the crab sculpture into the pool. If a creature bathes in the pool, a dozen crabs scuttle out of holes in the giant stone crab sculpture to clean the bather. The process takes 10 minutes. The crabs are harmless and can be killed normally.

A *detect magic* spell reveals an aura of transmutation magic emanating from the pool. The pool has the following powers, which an *identify* spell can ascertain:

- A creature that speaks a prayer to Umberlee while tossing 10 gp or more worth of treasure into the pool gains the magical ability to breathe water for 24 hours while retaining its normal mode of respiration. The treasure vanishes as the blessing is conferred.
- Any creature that damages the basin must succeed on a DC 15 Constitution saving throw or be transformed into a **crab** for 24 hours. The effect is otherwise identical to that of the *polymorph* spell.

**Window.** The window in the south wall is wide enough for a Small or Medium character to crawl through. It looks out into a flooded sea cave (area 12) and is 25 feet above the water level.

## 10. CRUMBLING WALKWAY

A stone walkway above the water's edge has partially collapsed into the churning sea, leaving wide gaps. What remains of the walkway is structurally sound. To cross the damaged area safely on foot, a creature must succeed on a DC 15 Strength (Athletics) check. If the check fails, the creature falls 30 feet down a rocky slope, taking 10 (3d6) bludgeoning damage from the fall and landing in 10-foot-deep water.

Characters who ascend the walkway from the north can circumvent the damaged section by crawling through the window into area 6, moving through the palace, and exiting through the window in the west wall of area 8, from where they can continue to the south.

**Seaside Entrance.** At the south end of the walkway is a stone double door. The doors are carved with foaming waves that part in the middle, and they swing into area 11 on rusty iron hinges.

## 11. THRONE ROOM

During the day, sunlight slips through cracks in the ceiling and a window in the west wall, dimly illuminating the area. On clear nights, moonlight does the same. The sound of crashing waves is constant, day and night.

Peeling murals adorn the plastered walls of this throne room, depicting tentacled sea monsters dragging storm-tossed ships to their doom. Set into the plaster are white coral branches and mosaics in the form of sharks made of decorative stones and shells. Pillars carved to look like thick strands of kelp support the cracked, thirty-foot-high domed ceiling. Two pairs of wooden statues of turtle-like humanoid stand on opposite sides of the room. Between the southern pair extends a dark hallway. A dais against the east wall supports a granite throne carved to resemble an octopus. Behind the throne is a double door, next to which stands a tall clay urn. Set into the wall opposite the throne is a nine-foot-tall, arched window that looks out over the sea.

Four **shadows** lurk here. These undead remnants of long-dead Umberlee worshipers do their utmost to surprise and kill intruders. They have arms that look like tentacles, and their Strength Drain attacks have a reach of 10 feet instead of 5 feet. Otherwise, their statistics are unchanged. The shadows can't go outside, nor can they communicate. They fight until turned or destroyed.

The room also contains a **mimic**, disguised as the clay urn on the east wall. The mimic preys on creatures distracted by the shadows or waits to attack someone who inspects the eastern doors. If the mimic is reduced to half its hit points or fewer, it attempts to withdraw. The shadows and the mimic ignore each other.

**Statues.** The four wooden statues are carved and painted to look like turtles. They stand 6 feet tall and weigh 200 pounds each.

**Throne.** The granite throne weighs 3,000 pounds and radiates a strong aura of transmutation magic under the scrutiny of a *detect magic* spell or a similar effect. An *identify* spell reveals its magical properties:

- A humanoid that sits in the throne can use it to cast the *control weather* spell without needing components. As long as the creature remains seated in the throne, it doesn't need to concentrate to maintain the spell. Leaving the throne ends the effect, whereupon the weather gradually returns to normal.

A humanoid that sits in the throne can transform itself into a sea gull (use the **raven** statistics without the Mimicry trait) or an **octopus**. The effect is identical to that of a *polymorph* spell, except the duration is 8 hours and the creature can end the effect on itself at any time (no action required).

## 12. SEA CAVE

Sea water rushes in and out of this damp cave, crashing against the walls and filling the cave with a cold spray. Clinging to the wall beyond the door is a semicircular stone balcony. Near the back of the cave hangs a sagging bridge made of frayed ropes and wooden planks. Between them, carved into the north wall midway between the balcony and the bridge, is a narrow open window.

The water here is 20 feet deep and tumultuous. Any creature that starts its turn in the water must succeed on a DC 10 Strength saving throw or be dashed against the walls, taking 2d6 bludgeoning damage, and dragged 1d6 x 5 feet westward or eastward by the current as the water rushes into the cave or recedes.

**Balcony.** The stone balcony is 30 feet above the water and connected to the throne room (area 11) by a stone double door.

**Bridge.** The bridge hangs 30 feet above the water and connects areas 22 and 24. Many of its planks are missing, and those that remain are rotted and unsafe. When a character uses the bridge, roll a d6. On a roll of 1, a plank snaps underfoot, forcing the character to succeed on a DC 10 Dexterity saving throw or fall into the water below. Roll only once per character per crossing. Each time the bridge loses a plank, increase the DC of future saving throws by 1.

**Window.** The window in the north wall is wide enough for a Small or Medium character to crawl through. The opening is 25 feet above the water level.

## 13. RUINED GUARD ROOM

Characters can enter this room through an open doorway in the west wall or the stone double door to the east.

The outside door of this room has fallen in, and vegetation has crept inside. Vines and plants grow amid wrecked furniture, and tropical birds nest on shelves and in niches. Stairs to the west curl down to a vast, multi-level garden terrace.

The furnishings fall apart if disturbed. A search of the room yields nothing of value.

## 14. TERRACE GARDEN

During the day, six **blood hawks** circle the garden at a height of 60 feet. These aggressive, red-feathered birds prey on lizards and other small animals, and they gang up on a character who explores the terraced garden alone. The blood hawks aren't present at night.



Waves crash against a rocky promontory, built atop which is a spectacular, multilevel garden, its terraces overgrown with vegetation and hemmed in by stone walls with statues of sharks at their corners. Stone steps connect the lower terraces with the higher ones.

Built atop the highest terrace is an ornate, vine-draped gazebo flanked by palm trees. Cracked steps east of the gazebo rise to a landing in front of a set of doors carved to resemble a giant wave that parts in the middle.

Elevation markers on map 3 indicate the heights of the various terraces above sea level.

In the gazebo lurks a hungry **decapus** (see “Decapus,” page 21) that attacks the first creature that comes within reach. The decapus has advantage on Dexterity (Stealth) checks made to hide under the gazebo’s roof.

**Treasure.** The floor of the gazebo is littered with the remains of past meals, including lizard bones, blood hawk feathers, and two turtle shells. Amid the refuse is a ring made of lapis lazuli (25 gp). The ring has a magical quirk that causes its wearer to experience a recurring nightmare after sleeping for more than 1 hour with the ring on. The nightmare is vivid: the wearer is engulfed by a sperm whale while clinging to a floating barrel on a stormy sea. After being swallowed whole in the nightmare, the ring wearer awakens, no worse for wear.

#### 15. CLERIC’S CHAMBERS

The Typhoon Palace’s resident cleric of Umberlee claimed these rooms for herself. The double door to this suite has a *glyph of warding* spell inscribed above it that triggers when a creature passes between the opened doors. Only a creature wearing a holy symbol of Umberlee does not trigger the glyph and can pass through the doors safely. A character who studies the door frame and succeeds on a DC 15 Intelligence (Investigation) check spots the nearly invisible glyph. When triggered, the glyph erupts with magical energy in a 20-foot-radius sphere centered on it. Each creature in the area must make a DC 15 Dexterity saving throw, taking 22 (5d8) cold damage on a failed save, or half as much damage on a successful one.

When the characters first lay eyes on the cleric’s bedchamber, read:

This palatial bedchamber is eerily quiet and still. Cracks have formed in the blue plaster walls, set into which are colorful coral branches and seashells. Pillars carved to resemble tentacles support the vaulted ceiling, which features a large dome painted to look like the night sky. Beneath the dome and between the pillars, a large bed stands atop a wide, circular dais. The bed’s wooden frame is carved to resemble surging waves. Set into the north wall are two doors. Dust covers everything.

The bedchamber contains nothing of value. The doors to the north lead to smaller rooms described below.

**Bathroom.** The eastern door off the cleric’s bedchamber opens into a tiled bathroom. The bathtub is a long, rectangular stone basin set in the floor. Pipes connect the basin to a rain-catching cistern on the roof. Next to the basin is a stone plug that can be used to keep the water from draining out through the hole in the bottom of the basin.

**Vestibule.** The western door off the cleric’s bedchamber opens into a vestibule where the cleric of Umberlee kept her personal belongings. Stone shelves stand against the bare stone walls, and two wooden chests rest in the middle of the floor.

The shelves contain worthless wooden statuettes of sea creatures given to the cleric of Umberlee by turtle admirers, as well as four moldy books that are the logs from her days as captain of the *Bitch Queen*. These old logbooks chronicle the ship’s voyages and are worth 25 gp each to an interested buyer in any port city.

The chests are locked, and their keys can be found in area 24. Picking a lock requires thieves’ tools and a successful DC 15 Dexterity check. One chest contains five outfits of traveler’s clothes sized for a large human female. The other chest holds priestly vestments befitting a cleric of Umberlee and eight iron keys of different shapes and sizes. The keys open eight of the nine chests in area 18. (The ninth key was taken and hidden in area 5.)

#### 16. KITCHEN AND STORAGE

This kitchen has not been disturbed in years, and its contents are covered with dust and cobwebs. A stone oven is built into one wall, and narrow doors open into storerooms and pantries.

Characters who search the room can salvage enough material to assemble five mess kits. Any food that was once stored here has long since perished.

#### 17. HALLWAY

This arched hallway is reinforced with stone buttresses, between which are painted murals depicting gloomy underwater scenes. A large double door stands to the west, and a flickering orb is embedded in the wall at the east end of the hall. Along the hall’s length are two more sets of double doors, a single door, and two clay urns covered with dust and cobwebs.

The orb at the east end of the hall is made of crystal and radiates an aura of conjuration magic under the scrutiny of a *detect magic* spell or similar effect. The orb, which is 1 foot in diameter, sheds bright light in a 30-foot-radius and dim light for an additional 30 feet. Whenever a creature touches the orb, roll a d6. On a roll of 2 or higher, the orb teleports the creature to area 24. On a roll of 1, the orb malfunctions and emits lightning in a 100-foot-long line as wide as the hall. Each creature in

the area of effect must make a DC 15 Dexterity saving throw, taking 14 (4d6) lightning damage on a failed save, or half as much damage on a successful one. The orb can't be removed from its wall fixture. It has AC 10, 1 hit point, and immunity to poison and psychic damage. Destroying the orb extinguishes its light and renders the pieces nonmagical.

The doors along the north wall open into the rooms beyond. The doors to the west and south have hinges on this side and open into the hallway.

The clay urns are purely decorative and contain nothing of value.

## 18. TREASURE

When characters peer into this area from area 17, read:

Beyond the double door is a twenty-foot-wide, twenty-foot-long hallway leading to a dark, pillared chamber strewn with chests, crates, and other containers. Everything is covered with dust, but not enough to conceal the broken bones and weapons lying on the hallway floor.

The remains on the floor belong to a pair of long-dead thieves. Characters who brush away the dust also find bloodstains and deep scratches on the floor. These clues suggest the presence of a trap.

**Crusher Trap.** The 20-foot-square area south of the double door contains a mechanical trap with a magical sensor. When a creature enters this area, giant spring-loaded gears hidden in the walls cause blocks of stone on either side of the hall to slam together. Only a creature wearing a holy symbol of Umberlee can move through the area without triggering the trap. A character standing north or south of the trapped area can discern, by looking at the scratches on the floor, that the walls are movable blocks of stone, but there's no way to identify the trap's trigger or the method of bypassing it without experimentation or the use of divination magic.

A creature between the colliding blocks of stone must make a DC 13 Dexterity saving throw. On a success, the creature leaps out of the way in whichever direction it prefers, north or south. On a failed save, the creature takes 44 (8d10) bludgeoning damage. A creature reduced to 0 hit points by this damage is crushed to a pulp. After they slam shut, the blocks take 1 minute to retract into the walls, whereupon the trap resets.

**Sculpted Visage.** A wide alcove in the east wall is not visible from the northern entrance. When characters see the alcove for the first time, read:

At the back of a recess in the east wall is a giant stone visage rendered in bas-relief. The face is that of a divinely beautiful woman with kelp for hair, eyelids like seashells, and a vaguely menacing half-smile.

The face, which is 12 feet tall and 10 feet wide, represents the sea goddess Umberlee. It radiates an aura of transmutation magic under the scrutiny of a detect

magic spell or similar effect. When a creature openly wearing or brandishing a holy symbol of Umberlee comes within 10 feet of the face, its mouth opens wide, creating a 5-foot-diameter opening that allows access to the caves beyond (area 22). The opening is lined with rows of triangular teeth similar to those of a giant shark, but they are easily avoided. The mouth closes after 1 minute but can be reopened from either side.

**Treasure.** This room contains booty ransacked from shipwrecks, held in two sealed barrels, nine locked wooden chests, four clay urns, and four sealed crates. The Treasury Containers table describes each container and its contents. Keys that unlock chests 1 through 8 can be found in area 15; the key that unlocks chest 9 is hidden in area 5. A character using thieves' tools can unlock a chest with a successful DC 15 Dexterity check.

## TREASURY CONTAINERS

Container	Contents
Barrel 1	40 gallons of common wine
Barrel 2	80 pounds of salt
Chest 1	150 gp of Maztican mintage
Chest 2 (scorched by fire)	Three blank spellbooks (50 gp each) and a small wooden case containing twenty candles
Chest 3 (covered with claw marks)	A neatly folded wedding gown and veil (25 gp)
Chest 4	A set of alchemist's supplies and four flasks of alchemist's fire
Chest 5 (rotted)	A suit of scale mail (50 gp) and a steel helm with an electrum fish mounted atop it (50 gp)
Chest 6 (stained with blood)	A diplomat's pack (see the "Equipment Packs" sidebar in chapter 5 of the <i>Player's Handbook</i> )
Chest 7 (stamped with the crest of Baldur's Gate)	A spyglass inlaid with mother-of-pearl (1,000 gp), resting on a purple velvet pillow
Chest 8	Fifty vials of Zakharan perfume (5 gp each)
Chest 9 (painted with an image of an anchored ship)	A Quaal's feather token (anchor) buried under 200 gp
Crate 1	A griffon saddle (60 gp)
Crate 2 (stamped with the crest of Waterdeep)	A disassembled 300-pound wooden sled (20 gp), with assembly instructions in Common
Crate 3	A lute (35 gp), a lyre (30 gp), and a viol (30 gp) packed in straw
Crate 4	Five heavy crossbows and 100 crossbow bolts packed in straw
Clay urn 1	Empty
Clay urn 2	Empty
Clay urn 3 (painted with pegasi images)	Ten 50-foot-long coils of hempen rope (1 gp each)
Clay urn 4 (painted with squid images)	10 gallons of dark purple ink

## 19. GLASS STATUE

This dark, rectangular room contains a seven-foot-tall glass statue of a scowling woman with octopus tentacles for arms emerging from dark ocean waves. Three dusty rugs lie at the statue's base.

Close inspection reveals that the statue is hollow and filled with swirling water. The statue has AC 10, 10 hit points, and immunity to poison and psychic damage. If the statue is shattered, the water spills out and takes the form of a **water elemental** under the command of the one who released it. The elemental understands Aquan only and does not heed commands it can't understand. It disappears 1 hour after being set free.

## 20. HAUNTED CAGE

Hanging by a chain from the ceiling of this dark, rectangular room is an old diver's cage with barnacles clinging to it. The cage is eight feet tall, five feet in diameter, and dangles two feet off the floor. Tattered rugs are splayed out before it. Other furnishings include bare shelves and painted clay urns, all covered in dust and cobwebs.

The largest rug is a **rug of smothering**. It attacks the first creature that disturbs it. The urns contain the skulls and bones of six dead Umberlee worshippers.

The cage was salvaged from the *Bitch Queen* (see "High Horn," page 18), where it was used for deep-sea salvaging in shark-infested waters. It was also used by the captain to torture and drown prisoners. If a living creature touches the cage, a neutral merfolk **ghost** materializes inside it. The ghost is all that remains of Siburath, a male merfolk who was captured and tortured by the *Bitch Queen's* captain over a century ago. Siburath's ghost can't leave the cage unless it possesses someone, and it can't rest until its torturer is slain.

The ghost tries to possess the first character to come within 5 feet of it, with the intent of using the host to find and kill its torturer. If the ghost fails to possess someone, it tries to persuade the characters (in Aquan or Common) to help it find peace. The ghost can sense that its torturer is nearby, but can't discern the exact location. If the characters kill the slug creature in area 24, the ghost is laid to rest, and the characters receive XP as though they had defeated the ghost in combat.

**Treasure.** When the ghost is laid to rest, it leaves behind a pearlescent conch shell that weighs 2 pounds. The conch radiates an aura of evocation magic under the scrutiny of a *detect magic* spell or similar effect.

An *identify* spell reveals that the conch is a single-use magic item with the following property: a creature can use an action to blow the conch like a horn, creating an effect identical with that of a *Leomund's tiny hut* spell. The conch disappears once the spell takes effect. The effect ends if the creature that blew the horn leaves the spell's area.

## 21. LOUNGE

Two sets of double doors lead into this chamber, and a narrow window between them looks onto an overgrown garden terrace. The furnishings here have deteriorated with age. The plastered walls are peeling, and tropical birds have made nests in the cracked ceiling. A staircase flanked by marble pillars climbs to a raised stone platform decorated with tattered rugs, cushions, and tapestries. About the room are three clay urns painted with images of sharks and octopuses, and two rotted couches.

Six **topis** (see "Topi," page 23) hide in the clay urns, two per urn. All six emerge and attack if any urn is disturbed or if the double door to the west is opened.

## 22. CAVES OF WORSHIP

This area consists of three natural caves connected by tunnels. Sea mist sprays from the north, and the noise of crashing waves echoes throughout. Within each cave is a 5-foot-deep pool of water. Harmless crabs scuttle across the floor, and glistening snails cling to the walls. A few smashed barrels and crates are scattered about.

As the characters move through the caves, a hungry **xorn** emerges from a wall behind them and demands food (in Terran). If the characters don't quickly feed the xorn at least 50 gp worth of gems or coins, it attacks them. If the xorn is properly fed or reduced to fewer than half its hit points, it sinks back into the stone.

## 23. BLOW HOLES

At unpredictable intervals, seawater erupts through four holes in the floor of this 80-foot-long tunnel and then rushes back into area 12, dragging creatures in the tunnel along with it. Roll a d6 at the end of any turn in which one or more creatures are in the tunnel. On a roll of 1 or 2, water erupts from the blow holes and quickly recedes, forcing all Medium or smaller creatures in the tunnel to make a DC 10 Strength saving throw. Any creature that fails the save is flushed into area 12, taking 5 (2d4) bludgeoning damage as it plunges down the nearest blow hole. If the creature is secured by a rope, it is swept away only as far as the rope allows but still takes damage. A character flushed into area 12 can make a DC 15 Dexterity check to ride a wave back up through one of the blow holes. On a successful check, the character takes 5 (2d4) bludgeoning damage and lands prone in the tunnel.

## 24. SHRINE OF UMBERLEE

Rising up from the floor of this damp, dark cave is a grotesque, ten-foot-tall statue of a sea monster with glistening eyes and tentacles. A raised stone basin, its base carved to resemble a surging wave, stands nearby. Against the walls are two smashed crates, two clay urns, and three rotted wooden chests.



The statue depicts a kraken—one of Umberlee's many forms. Characters who approach the statue see a creature clinging to the ceiling behind it:

Clinging to the ceiling behind the statue is a nine-foot-long slug with glistening black skin and tentacles sprouting from its head. It opens its mouth, revealing sharp teeth.

The giant slug used to be the cleric of Umberlee for whom the Typhoon Palace was built. The sea goddess transformed the cleric as a punishment for some unknown offense. The giant slug has no recollection of its previous life and has the statistics of a **carriion crawler**, with the following changes:

- The giant slug has 66 hit points.
- It has a walking speed and climbing speed of 10 feet. It can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.
- It can innately cast each of the following spells once per day, requiring no components: *guiding bolt*, *sanctuary*, and *spiritual weapon*. Its spellcasting ability is Wisdom (spell save DC 11; +3 to hit with spell attacks).
- When the slug takes damage in this cave, it can use its reaction to animate one of the tentacles of the kraken statue and cause it to make a melee weapon attack (+3 to hit) against one creature within 20 feet of the statue that the slug can see. The tentacle deals 8 (1d8 + 4) bludgeoning damage on a hit.
- It has darkvision out to a range of 60 feet.
- It understands Abyssal, Aquan, and Common, but can't speak.
- It has a challenge rating of 3 (700 XP).

Also present are two **shadows** similar to those found in area 11. They emerge from behind the kraken statue and attack if the giant slug is harmed. If the slug is reduced to 11 hit points or fewer, it casts *sanctuary* on itself and cowers behind the kraken statue.

**Statue and Holy Symbol.** The statue weighs 5,000 pounds and is covered with slimy mildew. Lying on the floor behind the statue is a holy symbol of Umberlee (25 gp) that has a minor magical quirk: when carried or worn by someone who is not a worshiper of Umberlee, the holy symbol fills its owner with a sense of dread. This holy symbol once belonged to the cleric of Umberlee, but she has no use for it in her current form. See handout D for an illustration of the holy symbol.

**Stone Basin.** The cleric of Umberlee used this basin as a scrying pool. Pipes built into its base fill the basin with seawater until it overflows. At the bottom of the basin, under 10 gallons of seawater, are two rusty iron keys. The keys unlock the chests in area 15.

**Treasure.** The smashed crates, the clay urns, and two of the rotting chests are empty. The third chest is unlocked and contains 120 sp and 70 cp in a moldy sack (tribute to Umberlee), two *potions of healing* in flasks made from hollowed-out sea urchins, a *driftglobe*, and a coral crown (250 gp).

**Development.** Killing the giant slug lays the spirit of Siburrath (see area 20) to rest.

## GEONID CAVES

The mountains are riddled with natural caves that have been taken over and expanded by geonids. Each lair is a small labyrinth of twisting tunnels and chambers inhabited by 2d6 **geonids** (see "Geonid," page 22).

Each cave system is strewn with the bones of the geonids' past meals (bats, rats, and lizards, mostly). There is a 30 percent chance that the geonids share their lair either with a **flail snail** (see *Tomb of Annihilation* or *Volo's Guide to Monsters*) that doesn't react kindly to intruders or a gluttonous **xorn** that demands gemstones for safe passage.

### TREASURE

Geonids hide their treasure at the back of their lairs. A thorough search of the deepest cave uncovers 2d10 gp worth of stone jewelry and art objects (carved figurines, talismans, and the like), as well as 1d4 uncut gemstones worth 10 gp each. Each time the characters find such a hoard, there's a cumulative 20 percent chance that the trove includes a 6-inch-tall obsidian figurine of a coiled serpent god (25 gp). Only one such relic can be found. A geonid stole it from the Shrine of Fangs, and its return completes a quest (see "Shrine of Fangs," page 20).

## HIGH HORN

Standing atop a rocky crag at the northernmost tip of the island, facing northwest, is a thirty-foot-tall stone statue of a turtle-like humanoid with a large stone horn held up to its mouth. Below the monument is a stretch of sandy beach covered with shells. Black, moss-covered rocks jut from the water like teeth worn down by time. Just beyond these "teeth" are several barnacle-covered shipwrecks.

The statue depicts a long-dead turtle named Gumdarr, who heard a ship crash on the rocks and stood atop the crag to get a better look. He blew a horn to lure other turtles to the beach, and together they fished out the survivors of the shipwreck.

Six ships have crashed here in the past one hundred years, including the ship that brought the cleric of Umberlee and her crew to the island. At high tide, three of the wrecks (the *Bitch Queen*, the *Carcerius*, and the *Sea Mare*) are submerged, while the others (the *Dawn Avenger*, the *Dirty Dastard*, and the *Virago*) are at least partially visible above the waterline. At low tide, all six wrecks are visible to some extent. Each shipwreck is described below.

A two-headed plesiosaurus prowls the water around the wrecks at high tide. The creature withdraws to the northern strait when the tide goes out. It has the statistics of a **plesiosaurus**, with these changes:

- The two-headed plesiosaurus has 100 hit points.
- It has advantage on Wisdom (Perception) checks and on saving throws against being blinded, charmed, deafened, frightened, stunned, or knocked unconscious.

- It can use its action to make two bite attacks, one with each head.
- It has a challenge rating of 4 (1,100 XP).

### BITCH QUEEN

The *Bitch Queen* was a floating temple to the goddess Umberlee. When the ship capsized and was thrown onto the rocks during a storm almost a century ago, many of the crew were trapped in flooded cabins. The turtles who rescued them and pulled them ashore were smitten by the *Bitch Queen*'s human captain, who painted Umberlee in a more flattering light than she deserves. Eager to please the captain and her deity, the turtles looked after the survivors and built a palace for them on the mountainside overlooking the sea.

Of the *Bitch Queen*, little remains except its bowsprit and wooden figurehead, which is carved in the likeness of a screaming woman with long strands of kelp for hair and waves breaking around her. Part of the ship's aft castle lies nearby, on its side and lodged amid the rocks. The wreck is completely submerged at high tide; at low tide, the bowsprit and half of the figurehead are visible, as is a small, sun-bleached corner of the aft castle.

**Treasure.** Hooked on a section of splintered railing still attached to the bowsprit is a tarnished silver holy symbol of Umberlee (25 gp). A character must dive underwater to find it, but it glitters in the light and is easily spotted. See handout D for an illustration of the holy symbol.

### CARCERIUS

The caravel *Carcerius* was transporting slaves around Chult when it was caught in a storm seventy-five years ago. The crew was swept off the deck, leaving the slaves chained below. When the ship finally slammed against the rocks and sank, all of the slaves drowned.

Three sections of shattered hull form a triangle, and most of the *Carcerius* is buried in the sand. The wreck is completely submerged at high tide, and two sections are half-exposed at low tide. Scavengers have picked clean the wreck, but one can still find rusty manacles bolted to rotten beams alongside skeletal remains.

### DAWN AVENGER

The captain of the *Dawn Avenger* was an aasimar cleric of Lathander. A little over a year ago, she came to the south shores of Chult with a charter to hunt pirates and instead ran her ship aground. Thick clouds of smoke from the volcanoes to the north, which hampered visibility, were to blame. Seven survivors including the captain made it to the Snout, but they didn't stay long. They used salvaged rowboats to cross the northern strait, landed on the mainland, and disappeared into the wilds of Chult. No turtle on the island met the survivors, so no one knows what became of them.

The *Dawn Avenger* broke in half. Its aft section was dragged out to sea by the current, but its forward section is lodged between rocks, canted to one side with its broken mast pointing south. The wreckage is entirely visible at low tide, and the starboard half becomes submerged at high tide. The turtles have picked it clean, leaving nothing of value.

### DIRTY DASTARD

This pirate ship sank nine years ago. It sits upside down on a rock bed, its masts and upper deck sheared off, its exposed belly crusted with barnacles and snails. At low tide, the hull is fully above the water. A gash on its starboard side makes an adequate doorway. Everything but the ship's keel is submerged at high tide.

Plundered by turtles shortly after it sank, the *Dirty Dastard* recently became the lair of a **sea hag** named Myldryd Urchinspine. The vile hag lurks in the boat's dark interior, ready to devour anyone who drops in uninvited. The sandy floor of her lair is covered with half-eaten raw fish, seaweed, and broken shells. Hidden under the sand and detritus are two **giant crabs** that obey the hag's commands.

**Treasure.** The hag brought with her an old, unlocked sea chest containing her possessions. The chest lies buried under sand and rocks. Characters who spend at least 15 minutes searching the hag's lair uncover the rotting chest with a successful DC 15 Wisdom (Perception) check. The check is made with disadvantage if the wreckage is underwater.

Myldryd's chest contains three trinkets (determined randomly by rolling on the Trinkets table in chapter 5 of the *Player's Handbook*), 200 cp, a comb made out of whalebone (5 sp), and a stuffed parrot with a carnelian gemstone (50 gp) hidden inside it. A secret compartment in the chest's lid can be found and opened with a successful DC 16 Wisdom (Perception) check; it contains a *medallion of thoughts*.

### SEA MARE

The *Sea Mare* was a merchant ship that fell prey to pirates twenty-four years ago. After the pirates killed the ship's crew and looted the hold, they tried to set the ship ablaze before abandoning it. A rainstorm extinguished the flames before they could do much damage, but strong winds blew the derelict vessel to its doom. Of all the wrecked ships found at High Horn, the *Sea Mare* is the one farthest from shore, nestled in a hole and lodged against a coral reef. It's mostly intact but lies completely underwater at high tide. Even at low tide, only the battered remains of the crow's nest can be seen above the water.

Turtles have tried numerous times to plunder the wreck, to no avail. With her dying breath, the ship's captain pledged her soul to Orcus and was transformed into a **wight** that lurks in the ship's hold. Though she carries no weapons, she guards what's left of the cargo (see "Treasure" below).

Within the flooded hold, amid skeletons picked clean by fish, the characters can find an airtight stone sarcophagus carved in the likeness of a demon with folded wings. The sarcophagus weighs 2,000 pounds, and its lid has an arcane *lock* spell cast on it. Opening the sarcophagus requires a *knock* spell or a successful DC 28 Strength (Athletics) check. It contains the mummified corpse of an archmage who perished after failing to become a lich. The corpse is wrapped in a black shroud. A stoppered bronze scroll tube rests at its feet, and a staff fashioned from a single branch of pale white wood (see "Treasure" below) lies beside it.

The scroll tube contains a dry sheet of parchment bearing the following message in Abyssal: "Orcus, claim your prize! The secrets of lichdom remain yours, but my deeds and magic will live on, as will my soul in the Abyss."

**Treasure.** The top of the archmage's staff is shaped like a demon's claw. The staff is not magical, but it radiates a false aura of conjuration magic when studied under a *detect magic* spell or similar magic. Casting *dispel magic* on the staff removes the false aura. The staff is worth 25 gp and can be used as an arcane focus.

## VIRAGO

The *Virago* was a merchant vessel out of Zazesspur. Thirty-odd years ago, it ran afoul of pirates and was chased around the Chultan peninsula. The *Virago* would have escaped had it not sailed into a pyroclastic ash cloud and caught fire. The burning ship drifted for days before the current bore it to High Horn. There it sank. The burnt nub that was once the mast is the only part of the ship visible at high tide; at low tide, the scorched top deck of the *Virago* is above water; the rotted-out lower deck and keel are buried deep in the sand below. Nothing of value can be salvaged from this wreck.

## MUD PITS OF FLORRB

In the heart of the island's jungle are three pools of mud heated by geothermal vents. Each pool is within sight of the other two and is 5 feet deep, 50 feet wide, and roughly circular. (The pools shown on map 1 are not to scale.) A *detect magic* spell reveals a faint aura of abjuration magic around each pool.

The tortles of the island like to bathe and relax in the mud pools for hours at a time, singing and bellowing to pass the time. A winding foot trail connects the mud pits to the tortle fort of Ahoyhoj.

The "lord" of the mud pits is Florrb, a **mud mephitis** with 1d10 temporary hit points (which he gained by swimming in the mud pits). The mephitis and the tortles share a common language (Aquan). Through words and gestures, Florrb urges visitors to bathe in the mud and enjoy themselves. It demands no payment but insists on joining those who bathe. Florrb likes being in its natural element, but the longer the mephitis remains in the mud, the more dour it becomes. A successful DC 10 Wisdom (Insight) check reveals that the mud mephitis seems to be waiting for something to happen. Florrb doesn't want others to know what's really going on and reveals the cause of its anxiety only if magically compelled to do so.

## FLORRB'S PROBLEM

When the mud pits formed a hundred years ago, Florrb and two other mud mephitis were transported into them from the Elemental Plane of Earth. The other two mephitis found a way to get back to their home plane, but Florrb was left behind. It wants to return home but doesn't know how. The other mephitis were swimming in the mud pits when they disappeared. In the years since, other creatures have disappeared while bathing in the mud pits, but Florrb has yet to figure out the trick to activating them. With a successful DC 15 Charisma (Persuasion) check, a character can help Florrb

recall that each of other mephitis disappeared during a volcanic eruption, as ash and embers were falling from the sky.

A legend lore spell reveals that all three mud pits are portals to the Elemental Plane of Earth and that a special "gate key" is needed to unlock them from this side. The gate key is any open flame. (The flame and the mud pit symbolize the coming together of the four elements: earth and water in the mud, fire and air in the flame.) Whenever an open flame is burning within 10 feet of a mud pit, the pit becomes a portal linked to a similar but larger mud pit on the Elemental Plane of Earth. At such times, any creature that fully submerges itself in one pit emerges in the other. An open flame is not needed to travel from one of the mud pits on the Elemental Plane of Earth to its corresponding mud pit on the island.

## MUD PIT EFFECT

Any creature that bathes in a mud pit for at least 1 hour gains 1d10 temporary hit points. Mud removed from a pit loses this property.

## SHRINE OF FANGS

Nested at the foot of a mountain is an ancient yuan-ti shrine dedicated to Merrshaulk. Yuan-ti abominations once offered sacrifices here, hoping to wake their slumbering deity or gain flickers of divine insight.

Near the base of the mountain is a giant carving of a snake's head, its forked tongue forming a ten-foot-wide, twenty-foot-high stone ramp. Stone fangs descend from the roof of the serpent's mouth, which forms a canopy over a dark, ten-foot-wide tunnel leading into the mountain.

The tunnel at the back of the serpent's head is 200 feet long and corkscrews gently down into the mountain, ending before an unlit oval chamber. Characters who have a light source or can see in the dark can discern the room's features:

The tunnel ends at a domed oval room thirty feet deep, twenty feet wide, and twenty feet high. The walls are carved with frescoes depicting swarms of snakes. At the far end of the room is a cracked, bowl-shaped altar, three feet tall and six feet in diameter, caked with dried blood. Set into the base of the bowl is an empty niche, and hanging from the ceiling above the altar is a bloodstained iron hook at the end of a rusty chain.

A search of the wall frescoes reveals that the snakes' eye sockets once held precious gemstones. Xorn living in the mountain plucked out and ate all the gems, leaving behind empty, faceted indentations.

Yuan-ti liked to impale their sacrifices on the hook above the altar. The victims' blood would pool in the altar's stone bowl, and the yuan-ti would wash themselves



in the blood while calling Merrshaulk's name, hoping to rouse the god from his slumber.

## TALKING SNAKES

Lurking behind the altar are two awakened **poisonous snakes** named Ssura and Y'zleth (pronounced SOO-rah and EEZ-leth). They slither out of hiding to confront anyone who approaches within 5 feet of the altar. Each awakened snake is unaligned, has an Intelligence score of 10, and speaks Common. The snakes claim to have useful information to share if the characters are willing to complete a quest for them.

Six months ago, a creature with a boulder-like shell (a geonid) entered the shrine and stole an icon of Merrshaulk. The icon is a serpent figurine carved from obsidian. Ssura and Y'zleth want it found and returned to the niche in the base of the altar. The thief and its kind live in caves that riddle the mountains (see "Geonid Caves," page 18). The snakes warn the characters that they might need to search several caves to find the figurine.

As servants of Merrshaulk, Ssura and Y'zleth are opposed to other yuan-ti deities. In particular, they seek to thwart the machinations of yuan-ti that are devoted to Dendar the Night Serpent. If the characters complete the quest, Ssura and Y'zleth reveal the following information as their reward:

- A locked gate beneath the Peaks of Flame leads to the realm of an apocalyptic god known as Dendar the Night Serpent. If the Night Serpent emerges, she will devour the world. Her yuan-ti followers are searching for a relic called the Black Opal Crown, which is said to have the power to open the gate to Dendar's realm.
- For ages, a mysterious god named Ubtao stood watch in Chult and built mazes to prevent Dendar's worshippers from finding and releasing her. Ubtao has since withdrawn from the world, leaving no one to guard against Dendar's release.
- Ras Nsi, one of Ubtao's fallen champions, has joined forces with the yuan-ti and become one of them. Ras Nsi and his fellow yuan-ti have built a temple under the ruined city of Omu, west of the Peaks of Flame.
- One of Ras Nsi's greatest enemies is a naga named Saja N'bazza. The naga dwells in a fallen kingdom called Orolunga. Neither Ssura nor Y'zleth knows how to get there.

Ssura and Y'zleth learned everything they know from yuan-ti visitors to the shrine. They might know other facts as well, at your discretion. The awakened snakes won't leave the shrine willingly, and they attack anyone who tries to capture or kill them.

## NEW MONSTERS

Among the Snout of Omgar's many inhabitants are the following creatures.

### DECAPUS

Decapuses are carnivorous, solitary hunters that swing through trees, scooping up prey with their 10-foot-long, suckered tentacles. Decapuses also use their tentacles to climb walls and ceilings.



After securing a high vantage point, a decapus hangs by one tentacle and attacks with the other nine. On the ground, a decapus is slower and less dangerous. It must use half of its tentacles to support its weight upright, leaving five tentacles with which it can attack and defend itself.

### DECAPUS

*Large monstrosity, unaligned*

Armor Class 14 (natural)  
Hit Points 75 (10d10 + 20)  
Speed 15 ft., climb 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	14 (+2)	14 (+2)	4 (-3)	10 (+0)	7 (-2)

Skills Athletics +4, Perception +2, Stealth +4  
Senses darkvision 60 ft., passive Perception 12  
Languages —  
Challenge 4 (1,100 XP)

### ACTIONS

**Multitattack.** The decapus makes two attacks: one with its bite and one with its tentacles.

**Bite.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one creature grappled by the decapus. Hit: 7 (2d4 + 2) piercing damage.

**Tentacles.** *Melee Weapon Attack:* +4 to hit, reach 10 ft., one target. Hit: 24 (9d4 + 2) bludgeoning damage, or 14 (5d4 + 2) bludgeoning damage if the decapus is grappling a creature other than the target or if the decapus is on the ground or floor. The target is also grappled (escape DC 14) unless the decapus is already grappling a creature. Until this grapple ends, the target is restrained.



**Marine Decapus.** A marine decapus is similar to its land-dwelling cousin, except that it gains a swimming speed of 30 feet and can breathe only underwater.

## GEONID

Also known as rocklings and rock hermits, geonids are small, intelligent cave dwellers that originated on the Elemental Plane of Earth. A geonid's arms and legs come out of a small opening in the bottom of its shell. A geonid can draw its limbs into its shell and close the opening. When it does so, the creature looks like a small boulder. In this state, the geonid can't see and relies on its tremorsense to detect other creatures nearby.

**Dark Lairs.** Geonids live in natural tunnels and caves. They feed primarily on lizards, rats, slugs, and other ver-



min, as well as on cave lichen and moss. Geonids like to collect coins and gemstones, and they rarely confront creatures larger than themselves except to rob them or scare them away.

**Stone Tell.** Geonids can attune to stone in a way that lets them discern what other creatures have been in the area recently. Geonids use this ability to track prey and to determine whether other creatures have trespassed in their territory. The information gleaned is imprecise and doesn't include the specific identities of such creatures or the precise times when they passed nearby.

## GEONID

Small elemental, neutral

Armor Class 17 (natural)  
Hit Points 26 (4d6 + 12)  
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
12 (+1)	10 (+0)	16 (+3)	9 (-1)	14 (+2)	11 (+0)

Skills Perception +4, Stealth +2  
Senses darkvision 60 ft., tremorsense 30 ft.,  
passive Perception 14  
Languages Terran  
Challenge 1/4 (50 XP)

**Boulder Guise.** While fully withdrawn into its shell, the geonid can't see and is indistinguishable from a small boulder.

## ACTIONS

**Club.** *Melee Weapon Attack:* +3 to hit, reach 5 ft., one target. Hit: 3 (1d4 + 1) bludgeoning damage.

**Stone Tell.** The geonid touches a stone object or surface and knows what types of creatures have been within 10 feet of that stone in the past 24 hours. The geonid can also determine the number of creatures of each type, but not their identities.

## TOPI

Small undead, chaotic evil

Armor Class 13 (natural)  
Hit Points 13 (3d6 + 3)  
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
7 (-2)	15 (+2)	12 (+1)	6 (-2)	10 (+0)	5 (-3)

Damage Resistances bludgeoning  
Damage Immunities poison  
Condition Immunities poisoned  
Senses darkvision 60 ft., passive Perception 10  
Languages understands the languages it knew in life but can't speak  
Challenge 1/2 (100 XP)

**Turn Resistance.** The topi has advantage on saving throws against any effect that turns undead.

**Undead Fortitude.** If damage reduces the topi to 0 hit points, it must make a Constitution saving throw with a DC of 5 + the damage taken, unless the damage is radiant or from a critical hit. On a success, the topi drops to 1 hit point instead.

## ACTIONS

**Venomous Claws.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target. Hit: 4 (1d4 + 2) slashing damage plus 2 (1d4) poison damage, and the target must succeed on a DC 11 Constitution saving throw or be poisoned until the end of the target's next turn.

## TOPI

Topis are similar to zombies. Before a topi is animated, its corpse is shrunk until it stands only 2 feet tall, and its heart is cut out and replaced with a leather bag that contains a live poisonous snake. The snake requires neither air nor sustenance, and it magically renders the topi's claws venomous. When a topi dies, the snake inside it dies too. The process of creating a topi is known only to a handful of evil priests and necromancers.

Topis are more difficult to turn than ordinary zombies, and their spongy bodies make them resistant to bludgeoning.

**Undead Traits.** A topi doesn't require air, food, drink, or sleep.

## TORTLES

Turtles are omnivorous, turtle-like humanoids with leathery skin and bulky shells that cover most of their bodies. An adult turtle stands about 6 feet tall and weighs between 450 and 500 pounds. Males and females are nearly identical in size and appearance. They don't wear clothing other than belts and harnesses for carrying tools and supplies.

**Natural Defenses.** A turtle can retreat into its shell for added protection. While fully withdrawn inside its shell, a turtle can't do much other than hide.

## TORTLE

Medium humanoid (turtle), lawful good

Armor Class 17 (natural)  
Hit Points 22 (4d8 + 4)  
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
15 (+2)	10 (+0)	12 (+1)	11 (+0)	13 (+1)	12 (+1)

Skills Athletics +4, Survival +3  
Senses passive Perception 11  
Languages Aquan, Common  
Challenge 1/4 (50 XP)

**Hold Breath.** The turtle can hold its breath for 1 hour.

### ACTIONS

**Claws.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.  
*Hit:* 4 (1d4 + 2) slashing damage.

**Quarterstaff.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.  
*Hit:* 5 (1d6 + 2) bludgeoning damage, or 6 (1d8 + 2) bludgeoning damage when used with two hands.

**Light Crossbow.** *Ranged Weapon Attack:* +2 to hit, range 80/320 ft., one target.  
*Hit:* 4 (1d8) piercing damage.

**Shell Defense.** The turtle withdraws into its shell. Until it emerges, it gains a +4 bonus to AC and has advantage on Strength and Constitution saving throws. While in its shell, the turtle is prone, its speed is 0 and can't increase, it has disadvantage on Dexterity saving throws, it can't take reactions, and the only action it can take is a bonus action to emerge.

Although their claws are quite sharp, turtles prefer to defend themselves and hunt using weapons they manufacture for themselves. They prefer simple melee weapons and crossbows.

## CREDITS

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## TORTLE DRUID

Medium humanoid (turtle), lawful neutral

Armor Class 17 (natural)  
Hit Points 33 (6d8 + 6)  
Speed 30 ft.

STR	DEX	CON	INT	WIS	CHA
14 (+2)	10 (+0)	12 (+1)	11 (+0)	15 (+2)	12 (+1)

Skills Animal Handling +4, Nature +2, Survival +4  
Senses passive Perception 12  
Languages Aquan, Common  
Challenge 2 (450 XP)

**Hold Breath.** The turtle can hold its breath for 1 hour.

**Spellcasting.** The turtle is a 4th-level spellcaster. Its spellcasting ability is Wisdom (spell save DC 12, +4 to hit with spell attacks). It has the following druid spells prepared:

Cantrips (at will): *druidcraft, guidance, produce flame*  
1st level (4 slots): *animal friendship, cure wounds, speak with animals, thunderwave*  
2nd level (3 slots): *darkvision, hold person*

### ACTIONS

**Claws.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.  
*Hit:* 4 (1d4 + 2) slashing damage.

**Quarterstaff.** *Melee Weapon Attack:* +4 to hit, reach 5 ft., one target.  
*Hit:* 5 (1d6 + 2) bludgeoning damage, or 6 (1d8 + 2) bludgeoning damage when used with two hands.

**Shell Defense.** The turtle withdraws into its shell. Until it emerges, it gains a +4 bonus to AC and has advantage on Strength and Constitution saving throws. While in its shell, the turtle is prone, its speed is 0 and can't increase, it has disadvantage on Dexterity saving throws, it can't take reactions, and the only action it can take is a bonus action to emerge.



## HANDOUT A: EEYAL

Eeyal's the name. I've traveled from the Snout of Omgar to Fort Beluarian and know the hazards of Chult well. I've seen many astounding sights and visited wondrous places in my travels. I carry my own gear, have all the necessary tools for survival, and leave nothing to chance. I don't believe in taking unnecessary risks.

My fee is 5 gold pieces per day. I will also accept an up-front, non-refundable payment of 40 gold pieces for a tenday.

I strongly recommend that you purchase a charter of exploration at Fort Beluarian before heading into the jungle. Fifty gold pieces is a small price to pay to keep the Flaming Fist off your backs.



EEYAL

## HANDOUT B: KWILGOK

Well met, strangers! I'm Kwilgok—once a dinosaur racer, now the best guide in Port Nyanzaru. I've traveled up the River Soshenstar to the Aldani Basin and back. I've visited so many corners of Chult and can tell you: there's no land more beautiful and dangerous.

This is my ankylosaurus, Deadly Treasure. Quite a prize, isn't she? Follows me everywhere. We cost 6 gold pieces a day, with payment for 30 days up front. Very expensive, yes, but worth it, I promise you. May the sun and the moon always watch over you.



KWILGOK

## HANDOUT C: MUDGRAW

Great Ubtao has led you to me, I see. I am Mudgraw, a legend in these parts. What I lack in youth, I make up for with experience. I've led many expeditions into the evil heart of Chult and seen things that would make you quiver in your shell.

A deadly maze awaits us, brave ones. With Ubtao's blessing, I shall guide you safely through it. That's what I do best! I travel light and wear my home on my back.

I charge 5 gold pieces a day, but there are circumstances under which I might waive my fee. Sometimes the journey through life's maze is reward enough!



MUDGRAW

## HANDOUT D: HOLY SYMBOL OF UMBERLEE



# SNOUT OF OMGAR





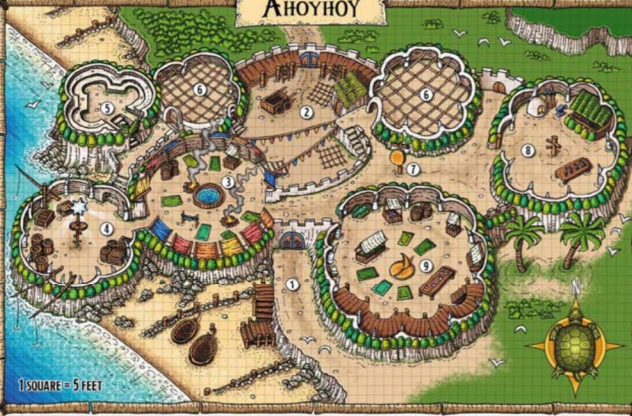
# АНОУХОУ



# DANGWARU



# АНОУНОУ



MAP 2: АНОУНОУ



# ONE GRUNG ABOVE

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BY CHRISTOPHER LINDSAY

*Author and Director of the Grung Preservation Society*

**Disclaimer:** Outside of a certain surrogate character, this document in no way makes grung a legal, playable race in the D&D Adventurers League, or any other campaign where the Dungeon Master hates amphibians with an excess of apostrophes in their names... and yes if you're not immune to poison and you must touch the grung to heal it... you get to make a saving throw.



## INTRODUCTION

**F**VER SINCE I JOINED THE D&D TEAM IN 2010, I've thought about a future where the grung were "a thing" again. These long-forgotten amphibians from the 2nd Edition Greyhawk setting had captured my heart and imagination long ago. So, it was with some amount of grit that I entered them into the fray of creatures to be selected as part of Volo's Guide to Monsters. They certainly weren't the favored choice, but in the end when we each received a "golden ticket" to give to one creature. Despite jeers from my coworkers, it was clear to me what my choice would be. Grung for life!!!

Since then, I was given the opportunity to reimagine them, rewrite them, and include them among creatures that can potentially exist in any D&D campaign setting... and then it happened. Someone asked me to DM a table of players during the Stream of Annihilation. With the ALL-STAR cast of celebrities that would be attending,

plus superstar DMs like Chris Perkins and Mike Mearls to follow, I had to find something that would set me apart from the rest... or at least confirm to the world that I'm simply an eccentric goofball... either way sounded great to me. At this point I mused out loud... "What if my players were ALL grung?" The rest is history... and the future. You can even watch it on YouTube.

I want to thank these individuals... all fantastic DMs as well, that brought the grung in the Stream of Annihilation game to life. Matt Colville as b'Loop; Mark Hulmes as b'Lip; Adam Koebel as b'Lahp; and Nadja Otikor as c'Ahbülos... And I want to thank those who continue to 'Grung it up!' on Twitch with me... Satine Phoenix as d'Ahten'khan; Ruty Rutenberg as b'Leep; Lauren Urban as b'Ang'r'Ang; and special welcome to my new player... Cig Neutron as the albino dwarf monk Mee'Yah-Ghee.

You've all made me a VERY HOPPY DM!





## D'AHTEN'KHAN

### 5TH-LEVEL GRUNG MONK COURTIER

#### *Way of the Open Hand*

As an orange grung, d'Ahten'khan is the highest caste member of the group, and its strategic leader. Not the most studied grung, d'Ahten'khan relied heavily on c'Ah-bülos for relevant information and lore, prior to the red grung's untimely demise at the hands of the batiri.

d'Ahten'khan now relies on b'Ang'r'Ang, whom she trusts implicitly with communicating her commands to b'Leep, a green grung scout, and last remaining member of her squad. As b'Leep is well beneath her station d'Ahten'khan will not ever communicate directly with this lower caste grung.

As the leader of a previously successful band of grung, d'Ahten'khan developed aspirations of nobility, and finds it difficult to not overly communicate these to any worthy grung who will listen.



## B'ANG'R'ANG

### 5TH-LEVEL GRUNG ROGUE OUTLANDER

#### *Mastermind*

As a higher caste hunter and purple grung, b'Ang'r'Ang is the tactical, courageous leader and devoted mentor of b'Lip, b'Loop, b'Leep, and b'Lahp. The most conscientious of the group, she bears the burden of responsibility for her green cousins, which previously led to conflict with b'Lip, who prefers to act before thinking.

Recognizing her place in the grung hierarchy, b'Ang'r'Ang is responsible for working with the brothers to execute on "plans" developed by d'Ahten'khan, who relies upon b'Ang'r'Ang to communicate instructions to the much-lower caste green grung. After a recent batiri goblin ambush where the band of grung scattered to the four winds, the whereabouts of b'Lip, b'Loop, and b'Lahp remain unknown.



## B'LEEP

### 5TH-LEVEL GRUNG ROGUE OUTLANDER

#### *Scout*

One of four nearly identical green grung, b'Leep was raised from an egg alongside his siblings. The grung were trained from hatchlings to be the ultimate band of hunters.

Quiet and methodical, b'Leep experiences a greater than average level of anxiety... EVERYWHERE. Constantly on the lookout for the tricks and traps of others, b'Leep has an almost intuitive sense for dealing with strange locks and mechanisms, and is quite knowledgeable about the jungle and its dangers. He is extremely loyal to his siblings and b'Ang'r'Ang.





# MEE'YAH-GHEE

## 6TH-LEVEL ALBINO DWARF MONK HERMIT *Way of the Drunken Master*

A devoted member of the Ytepka Society, Mee'Yah-Ghee spends most of his time occupying various taverns in the Merchant's Ward of Port Nyanzaru, drinking, and generally keeping tabs on goings on in the city in that regard. All manner of folks are willing to talk freely around a drunk albino dwarf that can barely seem to recall his own name.

Years ago, during his hermitage, Mee'Yah-Ghee trained the young grung d'Ahtenkhan. As he's heard of the shake up in the hierarchy within her army, Mee'Yah-Ghee has ventured into the jungle to find his student and help her in any way he can.

### WHISTLE-STICK

The grung of ONE GRUNG ABOVE are trained to use this new musical instrument. This is a hollow tube with holes cut throughout, much like a flute. You can play music with it for entertainment, but the grung also swing it about by a sturdy cord (attached) to create a sound recognizable by other grung, so they know each other's approximate location. Additionally, grung that know Thieves' Cant can use a whistle stick in this manner to communicate over distance.



## GRUNG TRAITS

Your grung character has an assortment of inborn abilities, part and parcel of grung nature.

**Ability Score Increase.** Your Dexterity score increases by 2 and your Constitution score increases by 1.

**Age.** Grungs mature to adulthood in a single year, but have been known to live up to 50 years.

**Alignment.** Most grungs are lawful, having been raised in a strict caste system. They tend toward evil as well, coming from a culture where social advancement occurs rarely, and most often because another member of your army has died and there is no one else of that caste to fill the vacancy.

**Arboreal Alertness.** You have proficiency in the Perception skill.

**Size.** Grungs stand between 2 ½ and 3 ½ feet tall and average about 30 pounds. Your size is Small.

**Speed.** Your base walking speed is 25 feet, and you have a climbing speed of 25 feet.

**Amphibious.** You can breathe air and water.

**Poison Immunity.** You're immune to poison damage and the poisoned condition.

**Poisonous Skin.** Any creature that grapples you or otherwise comes into direct contact with your skin must succeed on a DC 12 Constitution saving throw or become poisoned for 1 minute. A poisoned creature no longer in direct contact with you can repeat the saving throw at the end of each of its turns, ending the effect on itself on a success.

You can also apply this poison to any piercing weapon as part of an attack with that weapon, though when you hit the poison reacts differently. The target must succeed on a DC 12 Constitution saving throw or take 2d4 poison damage.

**Standing Leap.** Your long jump is up to 25 feet and your high jump is up to 15 feet, with or without a running start.

**Water Dependency.** If you fail to immerse yourself in water for at least 1 hour during a day, you suffer one level of exhaustion at the end of that day. You can only recover from this exhaustion through magic or by immersing yourself in water for at least 1 hour.

**Languages.** You can speak, read, and write Grung.



# THE LOST KENKU

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Illustrated and Written By  
Shawn Wood





## Note from the Author

To say this is a loosely constructed adventure may be an exaggeration of some degree. However, some patron saint of children requested a pdf of my adventure notes. So, here we are. I've use one version or another of this adventure to introduce people to the D&D experience as it has all the elements of a good game with very little ramp up time needed. The adventure structure is created in such a way to allow for as much or as little combat is desired. Encounters can be changed to suit a lv1 campaign, and with a little imagination I imagine one could have fun altering it for a party in the high teens. Some nice paintings of Ancient Dragons and Neoliths may be in order.

Have fun with it. Change, add, or remove monsters, items, and characters as you see fit.

A special thanks to the wonderful donors of the Extra Life Charity and the Dungeons and Dragons Team. Together we can manage to do a little bit of good in this mind-flayer-run world.





# Wizard of Weirding

## Mind Flayer Alhoon

The Wizard Weirding is a **mind flayer alhoon** in disguise. It uses disguise self to appear as a male human wizard named Weirding. Long ago, it left the hive in search of power and immortality through magic. To blend in with the general population of Faerun, the alhoon married a human woman and adopted her child as his own.

Over time, the alhoon was discovered by his wife, and was forced to eat her brain. Currently the alhoon runs the outpost of Weirding where he mines the local mountains for minerals to fund his research. The Wizard Weirding uses the people of Weirding as the subjects of his mind experiments.

The Wizard Weirding will attempt to capture new and interesting adventurers and either devour their brains, or preform experiments on them. If confronted violently the Wizard Weirding will attack the party and use the mind controlled population of the outpost to prevent anyone from escaping.

The **mind flayer alhoon** stat block can be found in *Volo's Guide to Monsters*.



## Mez Kara

### Sun Elf Apprentice

Mez Kara is an elven apprentice to the Wizard Weirding. In reality, she is one of his mind controlled thralls. She doesn't know the wizard is an alhoon, but she knows he has granted her power.

She serves him willingly and is always looking for ways to please him. She will find powerful adventurers of great interest and convince them to stay at the manor house and meet the Wizard Weirding himself.

The **apprentice** stat block can be found in *Volo's Guide to Monsters*. Additionally, Mez Kara can cast *friendship* and *charm person* at Level 1.



# Gregor Forskog

## Thug and Bookie

Gregor is a miner and bookie. He and his gang take bets from the locals on just about everything. Currently, he is getting ready to make an example of Gnator Gnimmcap for not paying his debts by feeding Gnator's fingers to his lizard folk thug.

Gregor's gang consists of himself, a male lizard folk named Tooth, and a female goliath barbarian named Cat Keeper. Tooth can be distracted by tasty meats. Cat keeper has a weakness for cats. Otherwise they are brutes that will do anything Gregor asks of them.

Gregor dreams of being part of a proper gang like the Zhentarim.

Use the **bandit captain** and **bandit** stats found in the *Monster Manual* for Gregor and his gang.



# Gnator Gnimmcap

## Grounds Keeper

Gnator Gnimmcap is the grounds keeper at the Weirding mansion. He has taken to drinking and gambling in order to escape the nightmares brought on by the experimentation of the Wizard Weirding. He has acquired a sizable debt to the bookie Gregor Forskog and is overdue in his payments.

Gnator Gnimmcap told Cawkrin Jones how to get into the mansion through the cellar in exchange for a 30 gold pieces (which he has now gambled away).

In exchange for helping with his gambling debts, Gnator will gladly help adventurers, as long as it doesn't put him in danger.



# Tonk Hammertoes

## Bartender

Tonk Hammertoes is the bartender and owner of Bucket's Bottom. Tonk has been experimented on a little too much. He is short on words and intelligence. He will gladly serve ale, but getting useful information out of him is difficult. He has seen a Kenku, but when, where, and who the Kenku was exactly escapes his memory.





# Celest Weirding

## Daughter of the Wizard Weirding

Celest refuses to speak with her father and spends most of her time in her room crying. She is desperate to escape and will bargain with the players if she is convinced they will help her.

Celeste is the step daughter of the Wizard Weirding. She wants to leave the the manor and the village to explore the world on her own. Her dream is to visit the great city of Waterdeep with her boyfriend, Dicky Whit. Three nights ago Dicky helped her escape through her window, but they were caught by her father. She hasn't seen Dicky since and worries that her father has scared him off.

She can't escape on her own due to the **kamadan** roaming the grounds. Celest also suffers from chronic headaches as a result of the experiments her father does on her. Celest is unaware of the experiments performed, but a perception DC 15 can see that celest wears a wig. If the wig is removed scars in an arcane pattern can be seen etched all over her scalp.

Unlike the many of his other experiments, wizard weirding has been trying to alter his daughters brain to become a powerful psionicist.

Celest can cast *Mind Blast* once a day.



# Cawkrin Jones

## The Lost Kenku

Cawkrin is currently trapped in an enchanted painting in the Wizard's Study. When he touched one of the Glass Cases, he was magically transported into the painting. Cawkrin is a Kenku and thief. If released, he will help the party in whatever way possible. He does not know Weirding's secret.

Use the **master thief** stat block from *Volos Guide To Monsters* for Cawkrin's stats.





# The Outpost of Weirding

Weirding is a small village outpost protected by tall 12' stone walls. The village consists of a small residential district, mining district, small commercial district, and the Manor of Weirding. Most of the population of Weirding has been subject to the Wizard's experimentation and will become thralls at his mental command. The signs of the experimentation can sometimes be seen (Perception DC 17 or higher) as small scars around the temples and scalp.

## Residential District

A handful of single family homes, small gardens, and small to medium sized livestock.

## Mining District

This area consists of mining barracks, equipment sheds, blacksmiths, and a large warehouse where minerals are stored.

Players will encounter miners coming and going from the mines.

### What the miners know

Weirding pays well for six month contracts, after which they get to return to their homeland.

- The mountain behind the village is rich with gemstones and gold.
- There are occasional adventurers or traders that pass through.
- They have not seen a Kenku.
- Most recommend going to the tavern if the party wants to hear rumors.

Equipment such as rope, shovels, pickaxes, and torches may be found in the equipment sheds.

## Commercial District

Local trade is done in the commercial District. The largest building in the commercial district is the tavern inn, **Bucket's Bottom**. Other areas are a sundrie shop, general store, and butcher's shop.

### Further Exploration

**Sundrie Shop: Balick's Goods** run by Ballick the Gnome. Ballick sells various sundries and general goods. If asked, Ballick will inform the party that a kenku came through five days ago and bought his entire stock of sunflower seeds. The party would know that Cawkrin Jones had a weakness for sunflower seeds.

**Butcher Shop: Nard's Meat Shop**, ran by Nard, a female human, who sells various meats. Most meats are from various dinosaurs. A kenku came through five days ago and bought three raw dino-steaks. (Cawkrin later used the stakes to distract the Kamadan patrolling the Manor lawn.)

**Tavern: The Bucket's Bottom** is always busy, no matter the time of day. The large tavern is filled with locals relaxing and working off steam from a long day (or nights) at the mine. There is also a small boxing/wrestling ring in the tavern where the locals gamble on fights

between boxers. While there are plenty of characters about, a few jump out to the party:

**Mez Kara** drinking wine at a quiet corner table. Silently watching the patrons of the tavern.

**Gnator Gnimmcap** looking worried and anxious as the fight he is gambling on seems not be going his way.

**Gregor Forskog** and his thugs are taking bets and collecting debts among the crowd around the fighting ring. Very soon he will confront Gnator about paying his debts.

**Tonk Hammertoos**, strange and oddly distant, quietly tends bar.

## Manor Of Weirding

The Manor of Weirding is a large, three story stone manor located on a hill near the back of the village. A stone wall 10 feet in height surrounds the Manor. A large iron gate acts as the only access through the wall. It is guarded by four humanoid guards. The stone walls are covered in vines that have bright yellow blossoms that glow in the dark.

### The vines

The vines have thorns and are poisonous. If pricked, an adventurer will take 1d4 poison damage. A character can scale the wall and avoid the vines if they make a Dexterity check of DC15.

### The Gate

The Large Iron gate is closed. It is guarded by four Guards that will refuse entry unless escorted by the apprentice Mez or the grounds keeper Gnator Gnimmcap. Use the **Guard** Stat Block in the *Monster Manual*.

### The Yard

A small yard consisting of dirt, grass, and the occasional flower separates the main manor house from the surrounding wall. Three trained **Kamadan** roam the yard, guarding against intruders. Use Kamadan stat block in *Tomb of Annihilation*.

## Entrances into the Manor

The the main entrance to the manor are a large set of double doors made of solid wood. They are shut and locked in the evening and night. The door can be broken open with a Strength check of DC 18. The lock can be picked with a Sleight of Hand check of DC 17. Entry through the Front Doors leads to the Foyer.

The cellar doors are located at the rear of the Manor, and lead to the cellar below the manor. A strength check of DC 16 can break them open. Sleight of Hand DC 13 check will pick the lock. The cellar doors lead to the Cellar.

Windows to various rooms can be seen on the mansion. Most of them are protected with iron grates. The Iron grates are attached directly into the iron window frame and cannot be opened or removed without the use of force (or a hack saw). A DC 24 Strength check is required to remove the iron window grates. One window's iron grates are bent open, leading to Celest Weirding's Room.



# Manor Rooms

## 1st Floor

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### Foyer

The foyer is ornately decorated with a large painting of the Wizard Weirding looking off to the side, hand raised, beginning to cast a spell. Around him are white daisies and bunny rabbits. The floor is an abstract mosaic pattern made of gray and orange stones. A small bench is located outside the door to sit on and remove one's shoes which is required if characters are invited in by someone from the manor. Halls lead to the left (west) and right (east), with a grand stair case leading up to a second-floor landing.

### The West Hall

The west hall has one door leading to the Washroom and the hallway ends with an entrance to the Dining Hall.

### West Hall - Wash Room

A small tiled room. A small pedestal filled with water. A mirror. An enchanted porcelain toilet/bidet. Anything dropped into the bowl is plane shifted to a random plane.

### West Hall -Dining Hall

The dining hall is a long room with an oversized dining table long enough to seat six on each side. Above the table is a large crystal chandelier. As well as an exit to the west hall, there is a door leading to the Kitchen and Servant's Landing

### Servants' Landing

Past the dining hall is a large door leading to a small room connecting to the kitchen, stairs to the cellar, and servant stairs to the second floor.

### Kitchen

Large, well stocked kitchen. Wood stoves and ovens. Full pantry.

### The East Hall

The east hall has a door leading to the Library, and ends with an entrance to the Parlor.

### East Hall -Library

A large room with books lining the walls. A set of comfortable reading chairs, and a nice fire place. Upon investigation, the library is filled with mundane books. Examples include; Lord of the Earrings, The Sword of Sahara, Shame of the Wind, The Dark Flower, and The Wheel of Thyme, A Story of Herbs and Other Flavors.

### East Hall -Parlor

A cozy room, with a view of the topiary garden from large picture windows. Candles decorate shelves along with small animal figurines. Five overstuffed chairs surround a large fireplace. A large harp stands in the corner.

## 2nd Floor

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### East Hall - Guest Rooms.

Four guest rooms, each with a bed, chest of drawers, and vanity can be accessed via the East Hall.

### East Hall - Wash Room

A small tiled room. A small pedestal filled with water. A mirror. An enchanted Copper Tub that heats water inside. An enchanted porcelain toilet/bidet. Anything dropped into the bowl is plane shifted to a random plane.

### West Hall -Servants Quarters

Four rooms housing the chef, maid, and grounds keeper can be accessed via the West Hall. The West Hall ends with an entrance to the servants landing.

### West Hall - Servants Landing

At the end of the west hall there is a landing with servant stairs leading down to the servants landing on the first floor.

### Second Floor Landing

In the middle of the second floor is a main landing with stairs leading to the first floor Foyer and stairs leading to the Third Floor Landing.

## 3rd Floor

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### Gallery Hall

Large life-like paintings fill the Hall. Each depicting different monsters. The Paintings include: a flail snail, a garillon, a chull, flame skull, and a minotaur.

The paintings are magical, and act as a last resort security system. The Wizard Weirding may trigger the paintings to release the monsters at will. If the painting's frame is broken, or dispelled, their contents will be released. Doors line the Gallery hall leading to the Wizard's Study Lab, Celest's Room, Weirding's Room, and Wizard's Study Library.

### Wizard's Study Lab

An all-stone room with a drain in the middle. Upon the walls are various bodies. Their skin peel back exposing layers of muscle, organs, and bone. Each meticulously labeled. Each body's head has a small round hole located at the top of the skull. Bodies include: a bug bear, a goblin, a male human, and a mind flayer. The male human is still dripping blood. A shelf filled with organs in jars. One of the shelves is a formorian eye that will curse anyone it sees with the "Evil Eye" (the description of the **Evil Eye** can be found in the **formorian** entry in the *Monster Manual*).

### Celest's Room

Celest Weirding is crying in the room, upset that her father does not let her leave and keeps her trapped in the Village Weirding. The window to Celest's room has the Iron bars bent forward from a previous attempt at escape.



## Weirding's Room

The room contains a bed, and wardrobe filled with robes. One of the robes is a *Robe of Stars*. On a shelf next to the bed is a of *Ring Invisibility*.

The Robe of Stars and Ring of Invisibility descriptions can be found in the *Dungeon Masters Guide*.

## Wizard's Study Library

A small room with a lectern in the center. Three locked glass cases line the walls, each filled with books and various items. On the back wall is a painting of the Study Library with everything identical to what the players see, except a Kenku, Cawkrin Jones, is depicted crouched down in front of one of the glass cases. The doorway to the room is magical. Any item taken through the doorway will trigger the spell **Alarm**.

The glass cases can be opened by picking the locks (DC 15) or breaking the glass. If the lock pick fails or the glass is touched by anyone but the Wizard Weirding, the player attempting to open the case will be magically teleported into the painting in the room and appear next to the kenku, Cawkrin Jones.

## Items of interest

- The painting is a magical prison triggered by anyone trying to break into the glass cases. The painting can be disenchanting or disabled by destroying the frame of the painting. Doing so will also release the inhabitants of the painting. An investigation check of DC 14 will uncover magical runes etched into the frame of the painting.
- The Book: Brain Dead, a Psionic's Guide to Necromancy can be found in one of the locked Glass Cases.
- A *Deck of Many Things* can be found in one of the locked glass cases (see "Deck of Many Things", page 162 of the *Dungeon Masters Guide*)
- A *Scroll of Fireball* can be found in one of the locked glass cases.
- A *Potion of Greater Healing* can be found in one of the locked glass cases.

## Cellar

A large stone-lined cellar spans the manor. Inside the cellar are rows of wine racks. Near the back of the cellar are iron cages, all empty save one which contains a kobold named **Quinn Quinn**.

The walls of the cellar look different than that of the manor. Some still have old hieroglyphs depicting chultan dwarves. A history check of DC 14 will reveal that the manor was built on a much older foundation. Along one of the walls there is wine rack that is out of line with the rest in the cellar. Pushing it aside reveals a secret passage that leads outside, opening behind the Bucket's Bottom.

Mez Kara may also be in the cellar preparing to bring up Quinn Quinn for experimentation.

## Encounters of Manor Weirding

The players may run into one of the servants of the Manor Weirding during any exploration. The servants all suffer one form of disability or another from the wizard's overzealous experimentation. Examples include: constantly drooling, seeming half asleep, zombie-like behavior, high paranoia, and the inability to control the volume of their voice.

Celeste can only be encountered in her room, but may choose to follow the party in order to escape.

The Wizard Weirding does not sleep or eat (anything but brains) and often wanders the mansion. If the players see him and the Wizard is unaware of their presence, he will be levitating in the manner of a mind flayer rather than walking. If an alarm of any kind is raised, the Wizard will show up.



## Nut Puncher Quinn Quinn

**Kobold** who specializes in punching folks in the nuts. He is covered in dragon feces. If released from his iron cage Quinn Quinn will attempt to punch any male in the gonads while screaming, "I'm Nut Puncher Quinn Quinn!" and then run away.

### AUTHOR'S NOTE

Remember, this was a charity game. I did it for the kids.



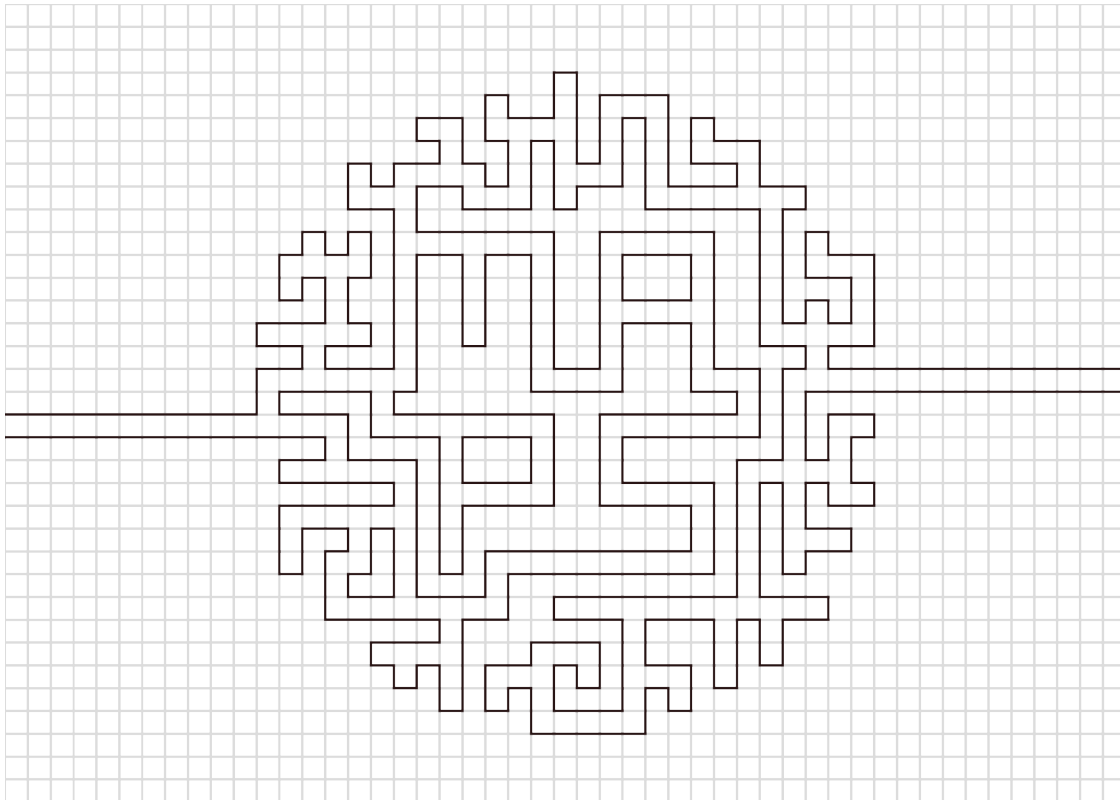


# THE LOST KENKU



# Maps of the Month

Showing the secrets hidden within the jungles of Chult, as well as more locations for these wintry holidays!



## WARNING: THESE MAPS MAY CONTAIN SPOILERS

Last issue, we offered a continued selection of maps from *Tomb of Annihilation*. This issue, with many campaigns having traaveled the jungles of Chult, it's finally time to reveal the dungeon complex waiting for them deep within its depths. Enjoy these maps from the Tomb of the Nine Gods (both tagged and untagged versions)!

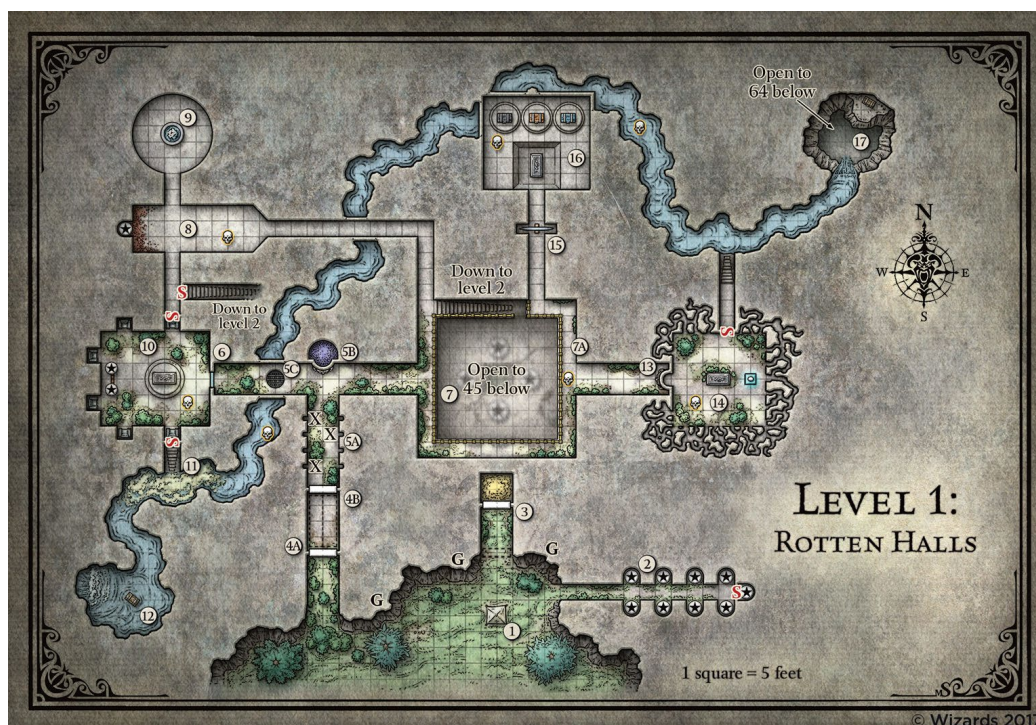
## Tomb of the Nine Gods

From Tomb of Anihilation:



After Acererak murdered Omu's gods, he enslaved the Omuans and forced them to carve a grand tomb under one of the cliffs surrounding the city. The archlich devised brutal trials for each burial chamber, and sprinkled riddles and illusions throughout to deceive intruders. When the building work was done, he fed his slaves into the death trap to test its efficacy. The archlich turned some of his victims into undead and flesh golems, then locked them inside the tomb to serve as guardians. Acererak then resumed his wanderings.

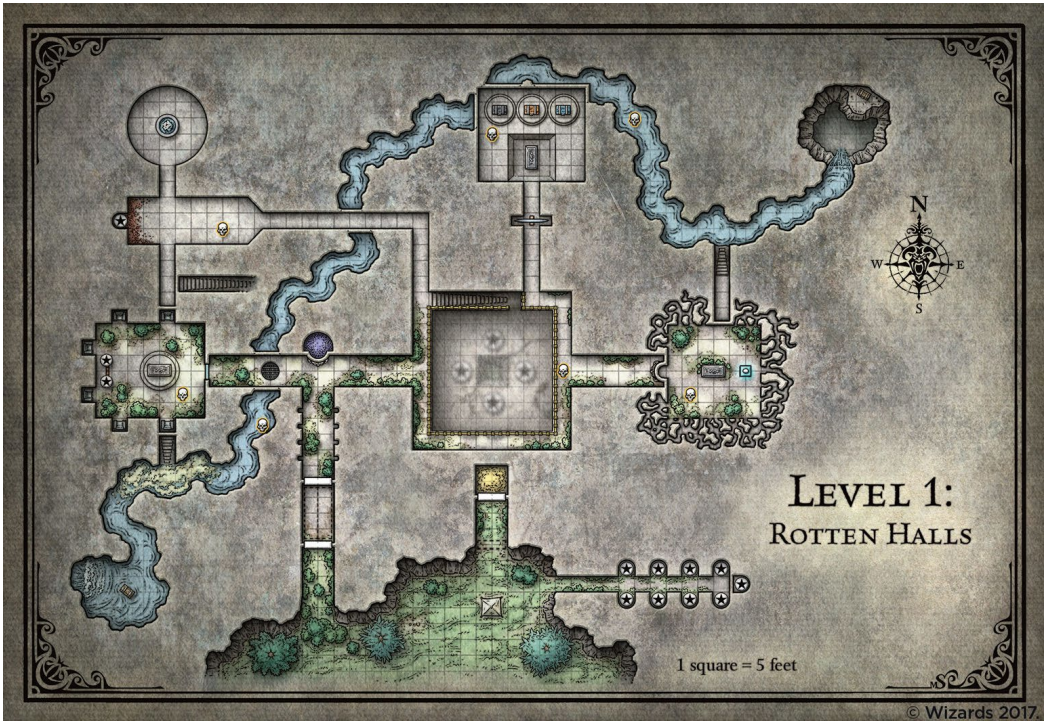
## Level 1 (Rotten Halls)



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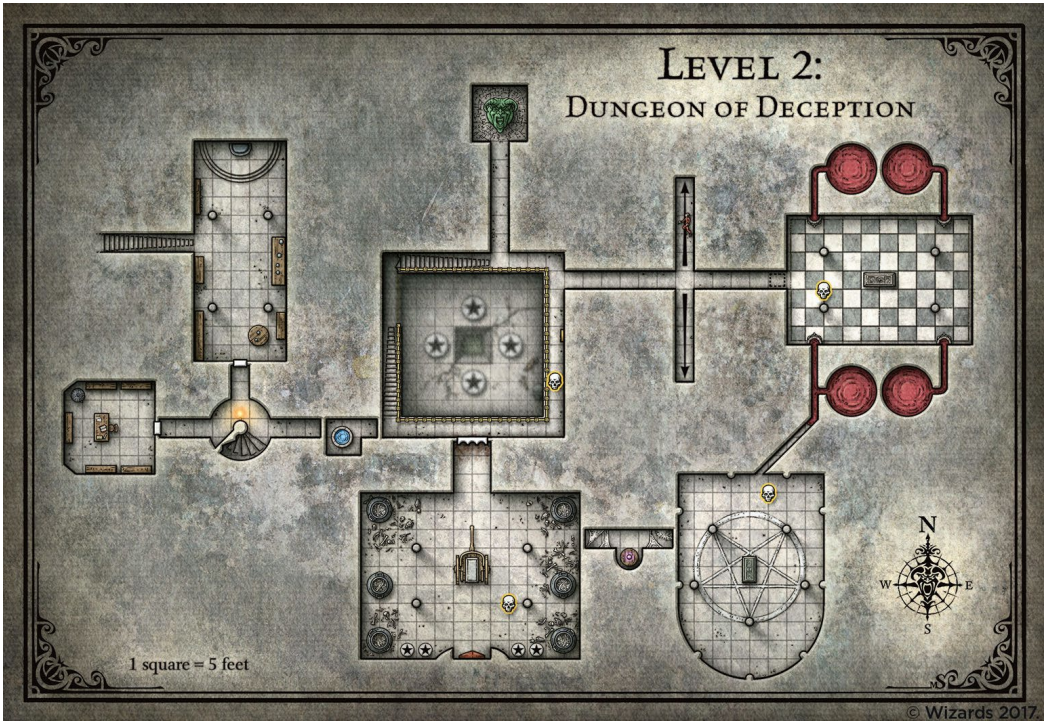




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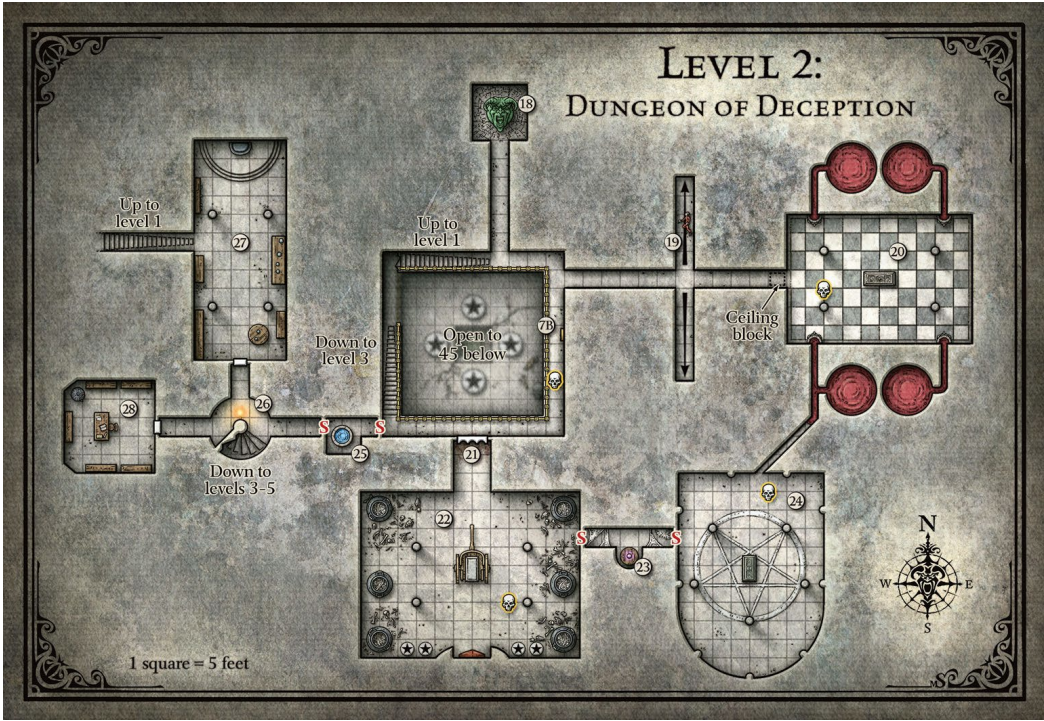
Level 2 (Dungeon of Deception)



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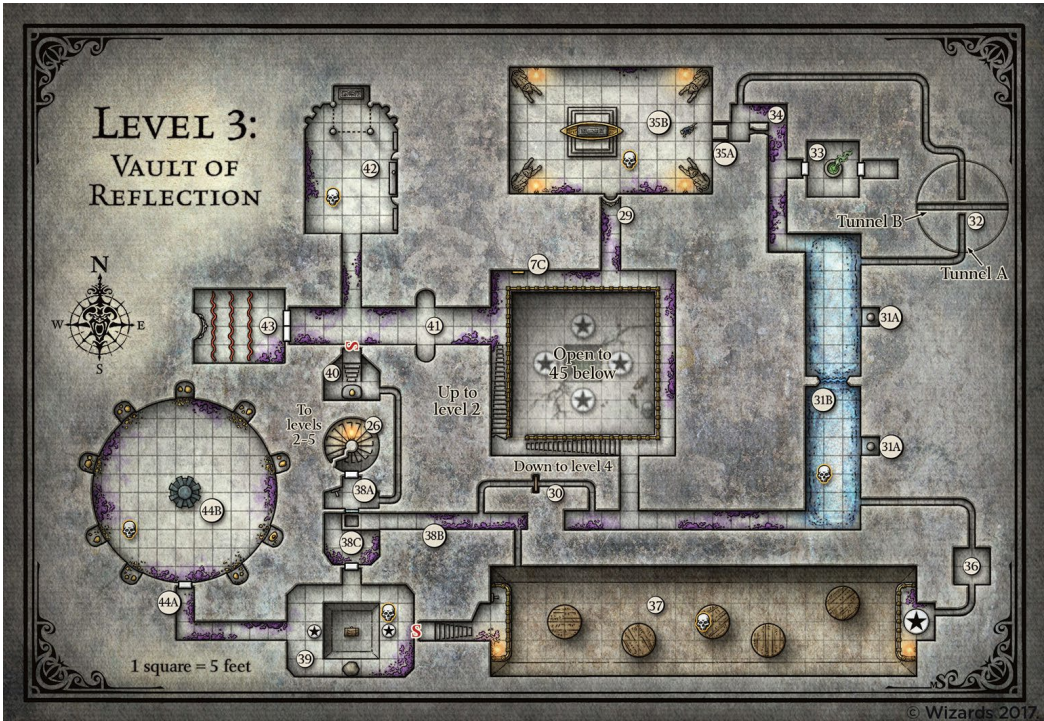


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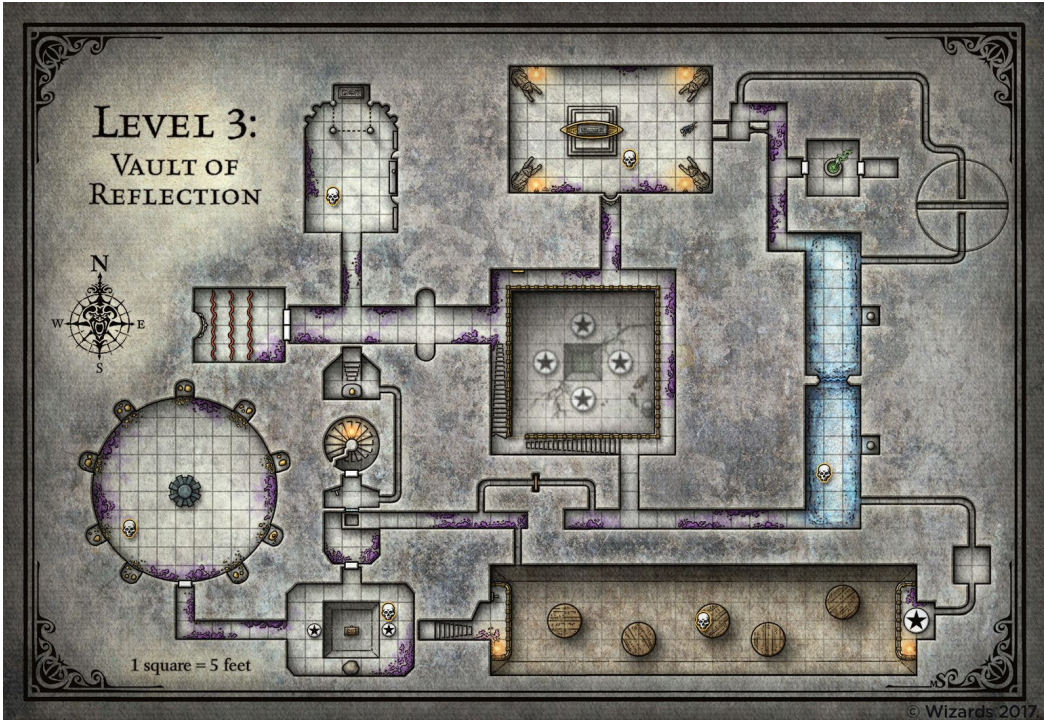
Level 3 (Vault of Reflection)





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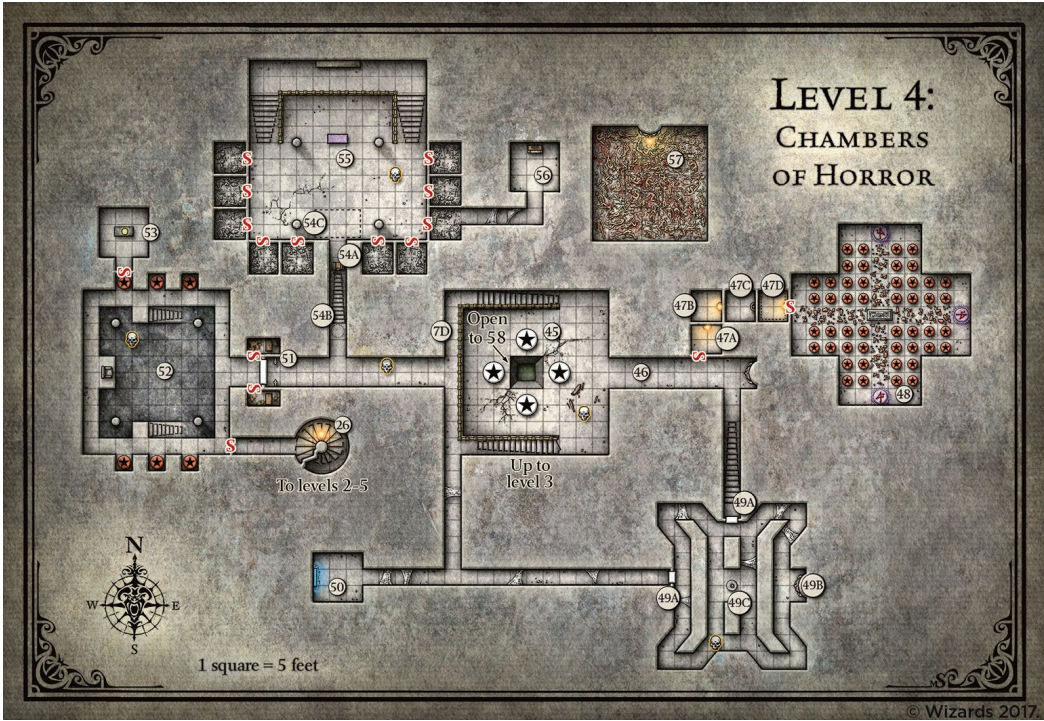


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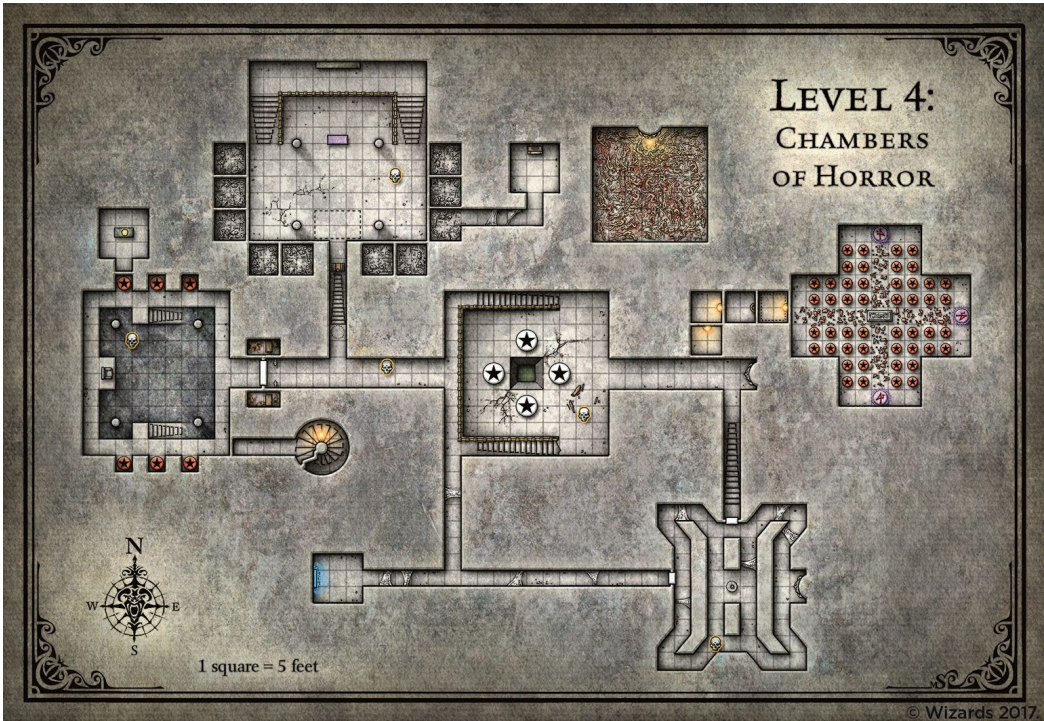


Level 4 (Chambers of Horror)



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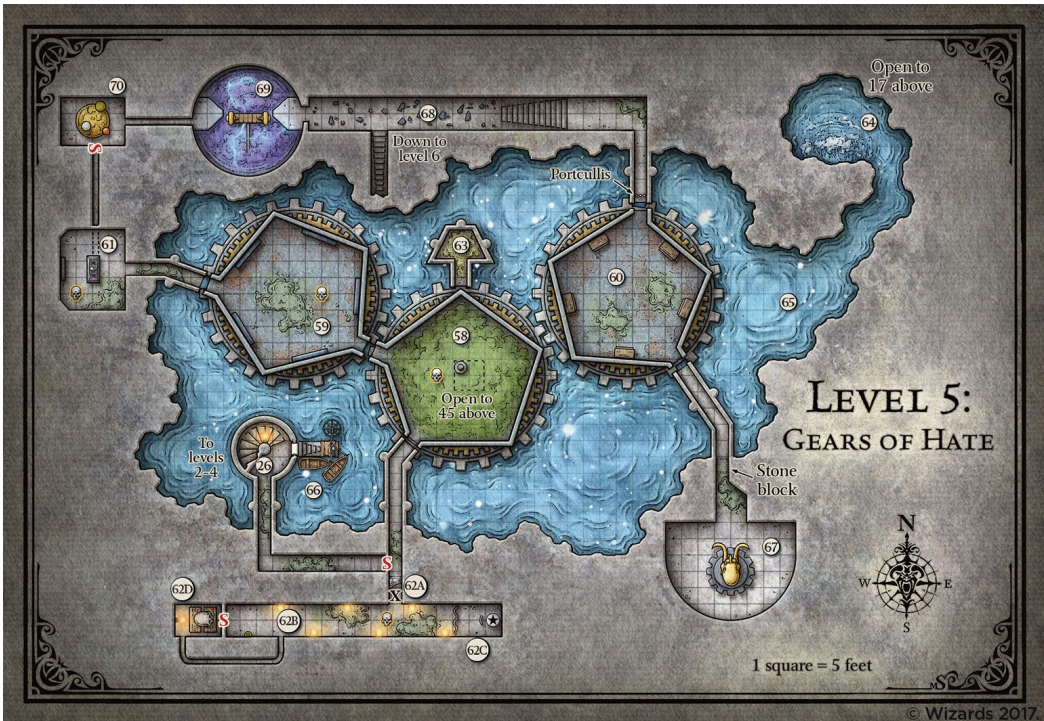


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Level 5 (Gears of Hate)

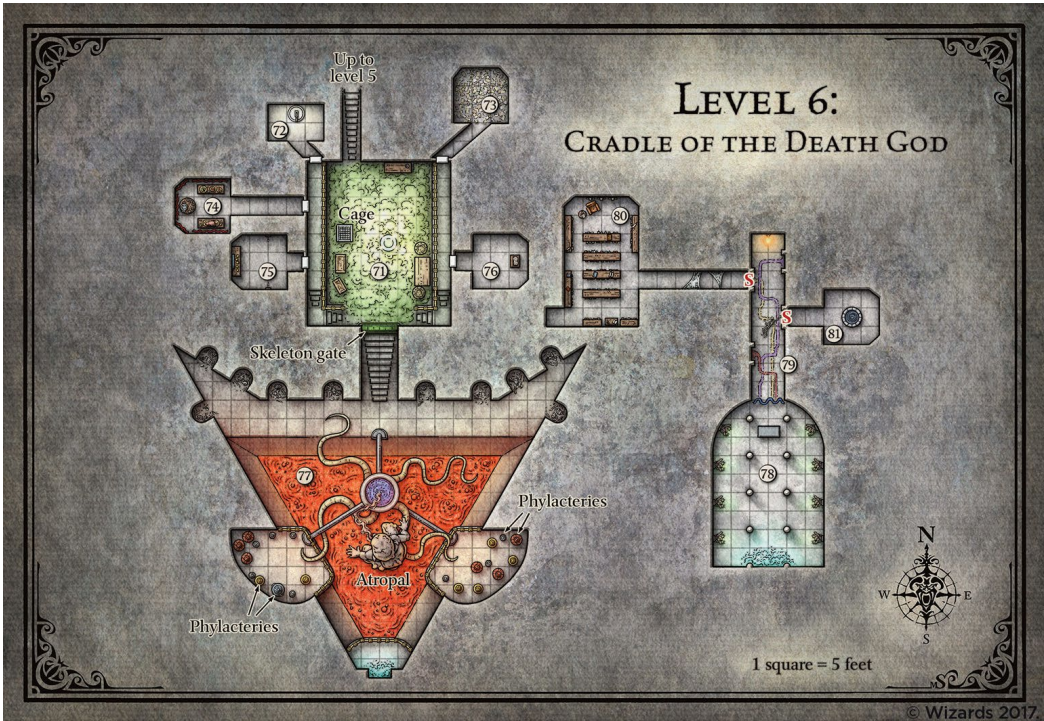


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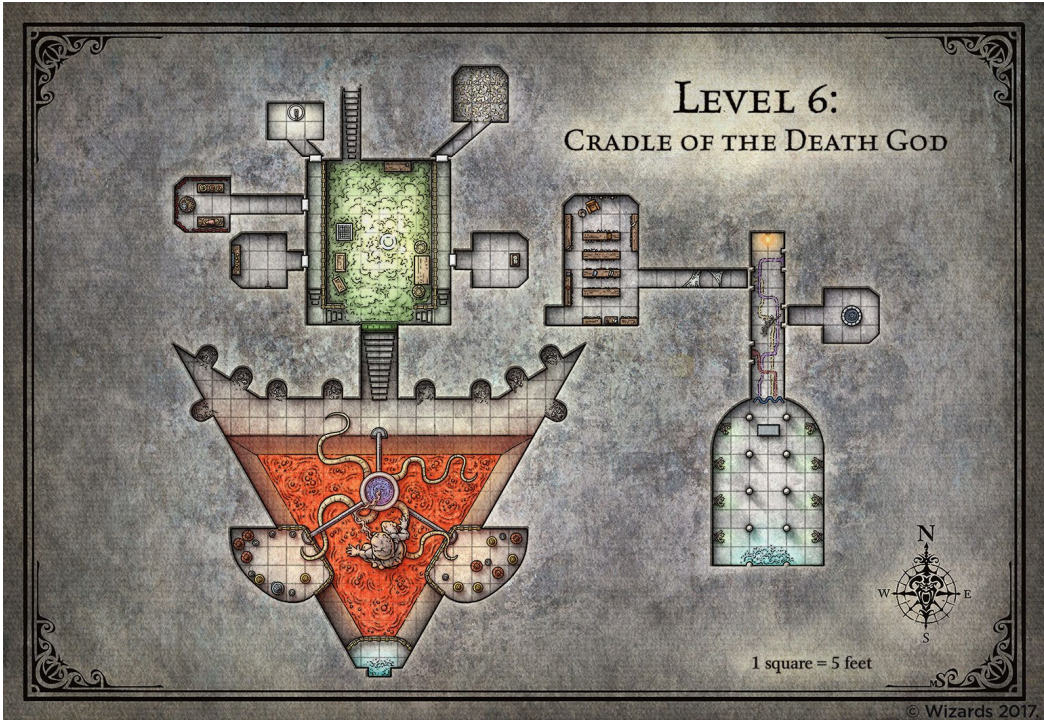
Level 6 (Cradle of the Death God)





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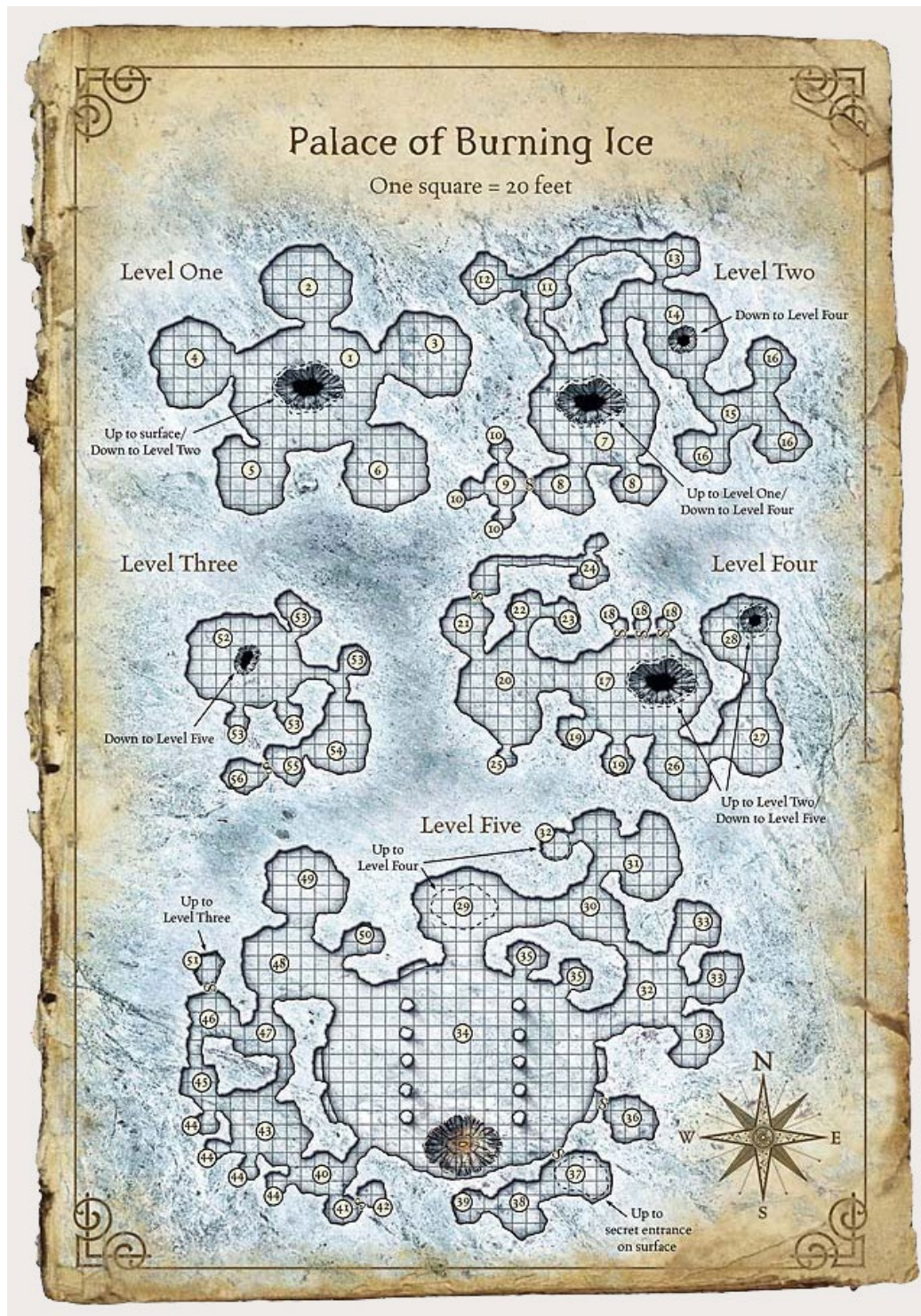
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# Winter Wonderlands

And now, a few maps befitting these wintry holidays (well, wintry for residents of the Northern Hemisphere, that is)!

## Palace of Burning Ice

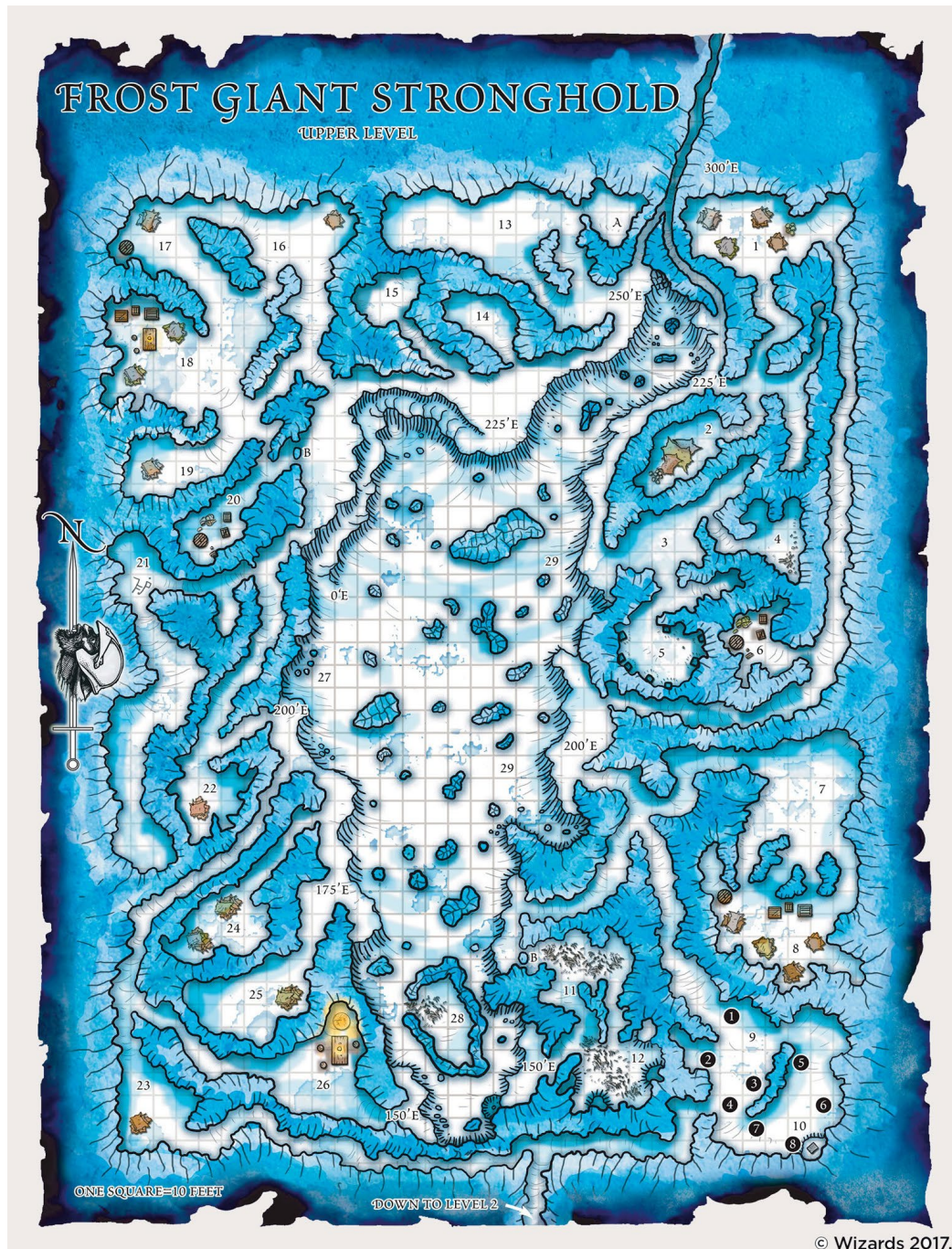


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## Glacial Rift of the Frost Giant Jarl (Upper Level)



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## Glacial Rift of the Frost Giant Jarl (Lower Level)



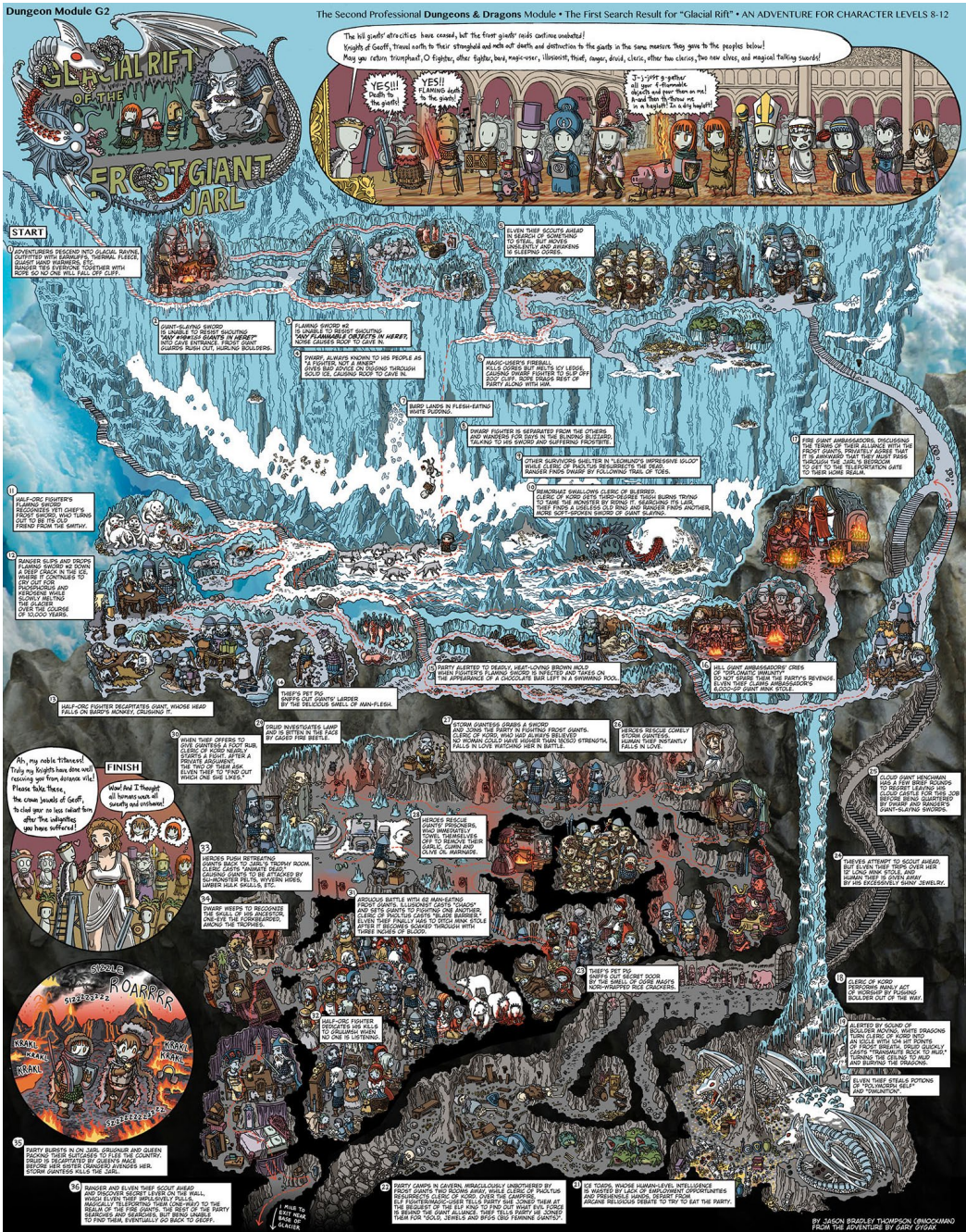


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Glacial Rift of the Frost Giant Jarl (Cartoon)





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# Digital Maps

Please note that *Tomb of Annihilation* can now be found at **Fantasy Grounds** and on the **Roll20** virtual tabletop. Look for the adventure there!

Cartographers  
And as always, our appreciation goes out to our amazing cartographers; this issue, these include **Mike Schley**, **Rob**

Lazzaretti and Jason Thompson.



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# Dungeon Module G2

The Second Professional Dungeons & Dragons Module • The First Search Result for "Glacial Rift" • AN ADVENTURE FOR CHARACTER LEVELS 8-12

## GLACIAL RIFT OF THE FROST GIANT JARL

START

1 ADVENTURERS DESCEND INTO GLACIAL RAVINE, OUTFITTED WITH EARMUFFS, THERMAL FLEECE, GHOST HAND WARMERS, ETC. RANGER TIES EVERYONE TOGETHER WITH ROPE SO NO ONE WILL FALL OFF CLIFF.

2 GIANT-SLAYING SWORD IS UNABLE TO RESIST SHOUTING "ANY #%%&%% GIANTS IN HERE?" INTO CAVE ENTRANCE. FROST GIANT GUARDS RUSH OUT, HURLING BOULDERS.

3 FLAMING SWORD #2 IS UNABLE TO RESIST SHOUTING "ANY FLAMMABLE OBJECTS IN HERE?" NOISE CAUSES ROOF TO CAVE IN.

4 DWARF, ALWAYS KNOWN TO HIS PEOPLE AS "A FIGHTER, NOT A MINER" GIVES BAD ADVICE ON DIGGING THROUGH SOLID ICE, CAUSING ROOF TO CAVE IN.

5 ELVEN THIEF SCOUTS AHEAD IN SEARCH OF SOMETHING TO STEAL, BUT MOVES UNSILENTLY AND AWAKENS 16 SLEEPING OGRES.

6 MAGIC-USER'S FIREBALL KILLS OGRES BUT MELTS ICE LEDGE, CAUSING DWARF FIGHTER TO SLIP OFF 200' CLIFF. ROPE DRAGS REST OF PARTY ALONG WITH HIM.

7 BARD LANDS IN FLESH-EATING WHITE PUDDING.

8 DWARF FIGHTER IS SEPARATED FROM THE OTHERS AND WANDERS FOR DAYS IN THE BLINDING BLIZZARD, TALKING TO HIS SWORD AND SUFFERING FROSTBITE.

9 OTHER SURVIVORS SHELTER IN "LEOMUND'S IMPRESSIVE IOLOO" WHILE CLERIC OF PHOLTUS RESURRECTS THE DEAD. RANGER FINDS DWARF BY FOLLOWING TRAIL OF TOES.

10 REMORHAZ SWALLOWS CLERIC OF BLERRED. CLERIC OF KORD GETS THIRD-DEGREE THIGH BURNS TRYING TO TAME THE MONSTER BY RIDING IT. SEARCHING ITS LAIR, THIEF FINDS A USELESS OLD RING AND RANGER FINDS ANOTHER, MORE SOFT-SPOKEN SWORD OF GIANT SLAYING.

11 HALF-ORC FIGHTER'S FLAMING SWORD RECOGNIZES YETI CHIEF'S FROST SWORD, WHO TURNS OUT TO BE ITS OLD FRIEND FROM THE SMITHY.

12 RANGER SLIPS AND DROPS FLAMING SWORD #2 DOWN A DEEP CRACK IN THE ICE WHERE IT CONTINUES TO CRY OUT FOR PHOSPHORUS AND KEROSENE WHILE SLOWLY MELTING THE GLACIER OVER THE COURSE OF 10,000 YEARS.

13 HALF-ORC FIGHTER DECAPITATES GIANT, WHOSE HEAD FALLS ON BARD'S MONKEY, CRUSHING IT.

14 THIEF'S PET PIG SNIFFS OUT GIANTS' LARDER BY THE DELICIOUS SMELL OF MAN-FLESH.

15 PARTY ALERTED TO DEADLY, HEAT-LOVING BROWN MOLD WHEN FIGHTER'S FLAMING SWORD IS INFECTED AND TAKES ON THE APPEARANCE OF A CHOCOLATE BAR LEFT IN A SWIMMING POOL.

16 HILL GIANT AMBASSADORS' CRIES OF "DIPLOMATIC IMMUNITY" DO NOT SPARE THEM THE PARTY'S REVENGE. ELVEN THIEF CLAIMS AMBASSADOR'S 6,000-GP GIANT MINK STOLE.

17 FIRE GIANT AMBASSADORS, DISCUSSING THE TERMS OF THEIR ALLIANCE WITH THE FROST GIANTS, PRIVATELY AGREE THAT IT IS ANKWARD THAT THEY MUST PASS THROUGH THE JARL'S BEDROOM TO GET TO THE TELEPORTATION GATE TO THEIR HOME REALM.

18 WHEN THIEF OFFERS TO GIVE GIANTNESS A FOOT RUB, CLERIC OF KORD NEARLY STARTS A FIGHT. AFTER A PRIVATE ADJUDICAMENT.

19 DRUID INVESTIGATES LAMP AND IS BITTEN IN THE FACE BY CAGED FIRE BEETLE.

20 STORM GIANTNESS GRABS A SWORD AND JOINS THE PARTY IN FIGHTING FROST GIANTS. CLERIC OF KORD, WHO HAD ALWAYS BELIEVED NO WOMAN COULD HAVE HIGHER THAN 18350" STRENGTH, FALLS IN LOVE WATCHING HER IN BATTLE.

21 HERCLES RESCUE COMELY STORM GIANTNESS. HUMAN THIEF INSTANTLY FALLS IN LOVE.

22 THE HILL GIANTS' ATROCITIES HAVE CEASED, BUT THE FROST GIANTS' RAIDS CONTINUE UNABATED! KNIGHTS OF GEOFF, TRAVEL NORTH TO THEIR STRONGHOLD AND MEET OUT DEATH AND DESTRUCTION TO THE GIANTS IN THE SAME MEASURE THEY GAVE TO THE PEOPLES BELOW! MAY YOU RETURN TRIUMPHANT, O FIGHTER, OTHER FIGHTER, BARD, MAGIC-USER, ILLUSIONIST, THIEF, RANGER, DRUID, CLERIC, OTHER TWO CLERICS, TWO NEW ELVES, AND MAGICAL TALKING SWORDS!

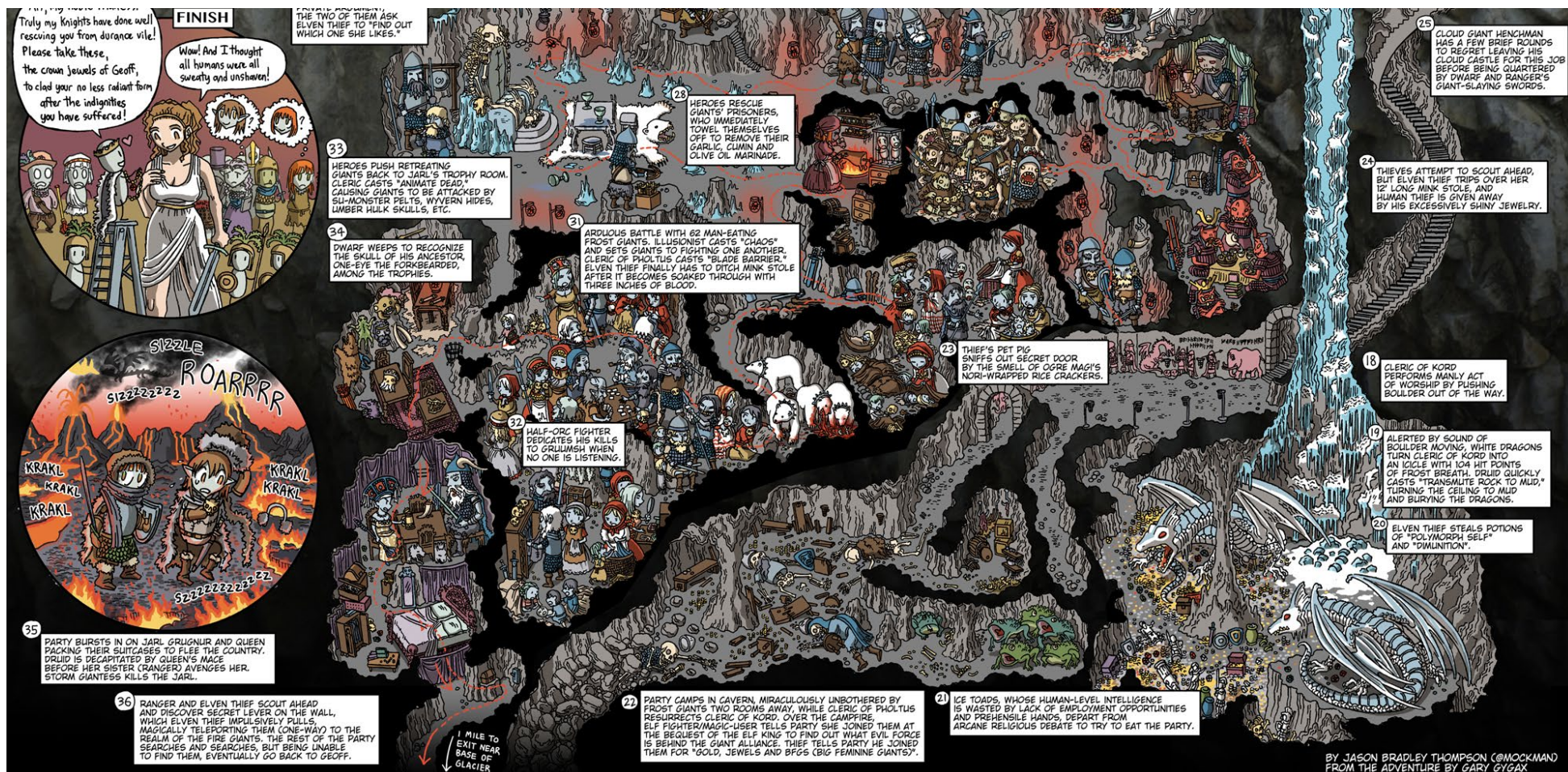
YES!!! DEATH TO THE GIANTS!

YES!! FLAMING DEATH TO THE GIANTS!

J-3-just g-gather all your f-flammable objects and pour them on me! A-and then th-throw me in a hayloft! In a dig hayloft!

Ah, my noble titanes!





# The Best of the Dungeon Masters Guild

Our Guild Adepts share their tips for collaborating across multiple projects.



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**T**he Dungeon Masters Guild has thousands of products available from hundreds of Dungeon Masters. You might be asking yourself, “How can I better choose where to begin?” As Chris Lindsay announced earlier this year: “In the interest of shining a spotlight on a handful of talented creators, as well as start forming the creative community of collaborative co-designers I’ve always dreamed of, I bring you the GUILD ADEPT program.”

Last issue we introduced you to ten of the most exciting authors to grace the guild with their work, and explained how they came to be part of the **DMs Guild Adept program**. This issue, we hear from the majority of them on what it’s been like to work collaboratively on



that project.

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## JAMES INTROCASO

*Since the age of nine, James Introcaso has loved Dungeons & Dragons. He made his name as a podcaster on The Tome Show and is now the co-owner of the D&D-loving Don't Split the Podcast Network and host of its premiere RPG talk show, Table Top Babble. He has also worked with Roll20, Kobold Press, Roleplaying Tips, Baldman Games, and Sly Flourish, and writes the ENnie-award-winning World Builder Blog.*

“The most engaging part of working collaboratively with the other adepts is that the sum of our creative energy and resource sharing is far greater than the parts. Every idea a person has is enhanced by at least one other person, often more, adding to or refining the idea. *Encounters in Port Nyanzaru*, a project to which nine of the adepts contributed, is made great by the richness, originality, and diversity of the ideas within. If one of us had written thirteen encounters alone and put it up for sale on the DMs Guild, it'd be a good product, but the variety of ideas within the nine-contributor supplement is far more useful and inspiring for DMs. On top of that, the product gets a dedicated layout person and cartographer in Rich Lescouflair and an editor in myself.

“The most challenging parts of collaboration are exactly what anyone would expect. Sometimes ideas clash. Two or more people want to contribute to the same product in the same way, but can't agree on execution. Someone is passionate about their idea for a product, but no one else is. Logistically, schedules must be arranged and hitting your deadlines and following your style guide are more important than ever. Communication isn't an issue when you work alone, but



Beasts of the Jungle Rot (select to view)



when you're collaborating it is everything. Ultimately, these are hurdles well worth crossing for me, because the work that comes out of the collaborations is way better than anything I'd make on my own.

“Aside from the outcome yielding a much better product, collaboration is a far more engaging process than solo writing. Our ideas fueled each other's creativity. We were challenged to be as good as our counterparts. When working with Rutu Rutenberg on *Beasts of the Jungle Rot*, we had the same idea in regards to designing dinosaur zombies—they should be more than just the original creatures with a template applied. Unique abilities that also fit within the zombie theme were key. Then we brainstormed different zombie features for our dinosaurs. That process went like this: Rutu would think of an idea that I might never come up with; then I would add to that idea in a way Rutu might never have, and vice versa. That is a very fun process that makes a product exponentially more dynamic.

When I write with multiple partners, the process changes both creatively and logistically. Creatively, I keep an open mind and listen to the input of others. I know that I am creating a piece of something that should be stronger when it connects to the rest of the product, like a puzzle. My piece of that puzzle should fit in with everything else, so if I have an idea that completely changes what I'm doing, I need to evaluate if the change is worth it and then check in with the rest of the group. My partners are doing the same and together we make a much stronger product.

“Logistically, there's more communication. I need to hit my deadlines and use the template we agreed upon to make less work for my partners. Communication is key when you're working with others. Let people know what your strengths and weaknesses are. We have ten great designers in the adepts and we all do some things better than the others. Own what you do well and volunteer to do it. That way others who can cover your weak spots step up and offer to do the same for you. It's all about communication and respect.”

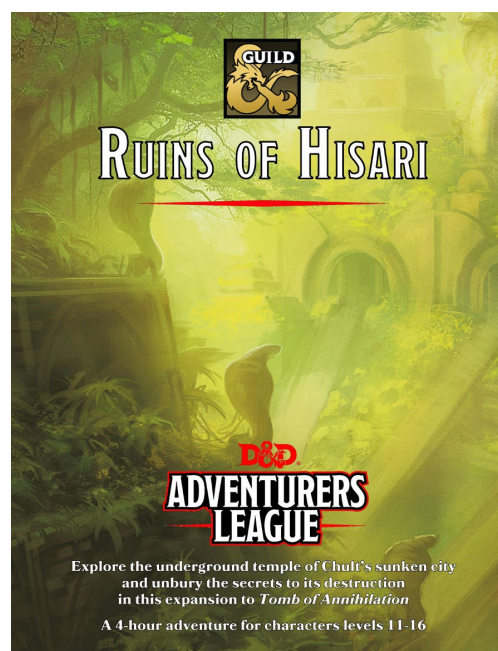
You can read more from James Introcaso on his [World Builder Blog](#) and find [his work on the DMs Guild](#).

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# LYSA CHEN

*Former journalist Lysa Chen is a writer, floral designer and occasional sorceress named Mercy. Having become the youngest executive (head of marketing) at a national restaurant company, she left after five years for the next big adventure, which turned out to be adventuring. During her year off, she discovered Dungeons & Dragons and has since turned her energies to growing her state's **Adventurers League** community. She specializes in creating epic mass raids of up to 100 gamers.*

“I enjoy the community aspect of the guild adepts. I perhaps am the greenest D&D writer in the group, but I have experience as a freelance writer and as a newspaper staff reporter. Although freelance work often has you in a creative silo, being a guild adept reminds me of working in an open newsroom. The other adepts become your coworkers with whom you can chat about your projects and bounce off ideas. We just ‘clock in’ on our keyboards and gather around Slack instead of the water cooler.



Ruins of Hasari (select to view)

“The adepts are awesome writers individually, but my impression is that everyone seems to have particular strengths too. Will, obviously an all-around creative powerhouse, is this font of ideas and inspiration; his feedback during the brainstorming process was invaluable. James’ experience as a producer shows as he’s been heading our larger collaborative efforts. Rich is doing the heavy lifting on design and cartography for those projects. Ruty is this hummingbird of feedback, helping out here and there, but his focus is on ‘crunchy’ rule-building shines and I’m hoping to absorb his wisdom there.

“Lastly, I’ll just add that it is really great having this space where: (a) it feels safe to share your precious ideas; and (b) you trust and value

everyone's feedback because they're all fricken' rock stars."

You can hear more from Lysa Chen on [Twitter](#) and [find her work on the DMs Guild](#).

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## RICH LESCOUFLAIR

*Rich Lescouflair is a designer, writer, and cartographer focused primarily on roleplaying. In addition to freelance work for the D&D Adventurer's League and the DMs Guild, he publishes under the company name, Castle Skydawn Design. He is also a co-owner of Alligator Alley Entertainment, in which he is lead designer for the Esper Genesis RPG. A long-time tabletop gamer who has played and loved role-playing games since the early 1980s, he's delved into everything from D&D and Shad ovrn, to Rifts, World of Darkness, Star Wars, and many more.*

"Putting together a product with a group is a different experience from doing it alone. Though you are sacrificing the freedom of time and versatility, you make up for all of that and more with fresh ideas, being able to split the workload, and perhaps even learning some new ways to do things that could help on your next project.

"My experience working with this group has been nothing short of amazing. Each of my fellow adepts have been awesome and really fun to work with. However, we all still need to discuss and plan things out before the first word even gets written. In that respect, it's not much different than being part of any other project team.

"Communication is the best thing for any collaborative writing project. We use Slack and it's been wonderful keeping in touch and having a single place for everyone to share their ideas. There are so many different ways to communicate nowadays, there should really be no excuse not to do it. There are also a few key things to keep in mind to make sure the product comes out great and everyone has fun doing it.

"First, you should always have a plan in place. Everyone should already know what the project is going to be and what it entails. Decide how many people will be contributing. Things like word count, who's working on what section, and a centralized theme that everyone should stick to are all prime examples of a well-constructed



work plan. Just stick to the basics, though. Everyone still needs room for creativity and the ability to come up with some cool out of the box concepts.

“If you’re partnering up on the DMs Guild, one of the very first things you should also decide is how much the split will be on royalties. It is not a good idea to volunteer to jump into a project and then happen to bring up the subject of royalties at a later date. It’s a quick way to create a lot of confusion. The easiest method is to just agree to an even split between all parties. If you’re planning on changing this, based off of the amount of work done, for example, you should make sure your entire team agrees. If you want to avoid this entirely, you may want to consider devoting the royalty split to just writing/editing, then pay for things like art, maps, and layout separately.



See Rich Lescouffair on Twitter (select to view)

“Be open to suggestions and always ask for ideas. Sometimes, especially if you’re just starting out, there is no problem with throwing away an idea completely in favor of something else that works for everyone. A good team of writers can review each other’s work, make recommendations, and not have their egos bruised. Everyone’s opinions are of equal value and should be made with the intent to help make the product better. Remember that everyone

works differently, but so long as you're all on the same page, the variety of techniques easily becomes a positive thing.

“Stick to a single presentation. Editing should remain consistent throughout the book. You should assign specific people to do final layout for all of the writing. If you're adding art and maps, they should all be presented using the same styles throughout the entire book. Sticking to a layout makes your product a lot easier to read. In my opinion, the best gaming books are ones that *feel* like they were written by a team, but *read* like they were written by one person.

“Last, but far from least: deadlines are extremely important, especially if you're all working on one book. If you can't keep to a deadline due to an emergency, make sure everyone knows early on so the group can compensate or stretch their timeframe. Once a product starts going through its final phases, especially if things like art and layout are being done, it becomes increasingly difficult to just add something else on the fly. Everyone should respect each other's time as if it were their own.

“All of this really comes down to the ability to be professional, responsible, and yet still be yourself and just have fun. I'm happy to say that working with this crowd has been fantastic. Each person is an invaluable source of new things to learn from and I am proud, humbled, and honored to be included among them.”

You can hear more from Rich Lescouflair on [Twitter](#) and [find his work on the DMs Guild](#).

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## WILL DOYLE

*Will Doyle has written numerous adventures for Dungeon magazine and the D&D Adventurers League, including multi-table D&D Epic events. His dreams of contributing to an official Dungeons & Dragons print product were realized when he created maps and encounters for Storm King's Thunder and Tomb of Annihilation. He first encountered RPGs in 1984, when his godfather bought him a boxed copy of Call of Cthulhu, and although its madness proved too much for his young mind at the time, it's one of the two games he plays consistently to this day alongside D&D.*

“Collaborating with the other

adepts has made this experience very special. Communications via Slack mean we have instant access to a hivemind of creatives, which we can exploit to gather feedback on mechanics, float new ideas, and even work together on projects. Perhaps most importantly, it's a simple networking opportunity. If you work well with other designers in this program, you immediately have an 'in' to approach them for further collaboration.

“Creating playable content isn't easy. It's hard to churn through mechanics, revise drafts into concise prose, and devise interesting encounters and stories. Sometimes, in the thick of it all, you just need a bit of encouragement to get you over the hump. Over remote channels, I think it's important to find ways to compliment content before engaging critical thought. Creatives often know deep down what's bad—they just need to know if it's good enough to fix! Together, the adepts have been great for providing encouragement to each other.

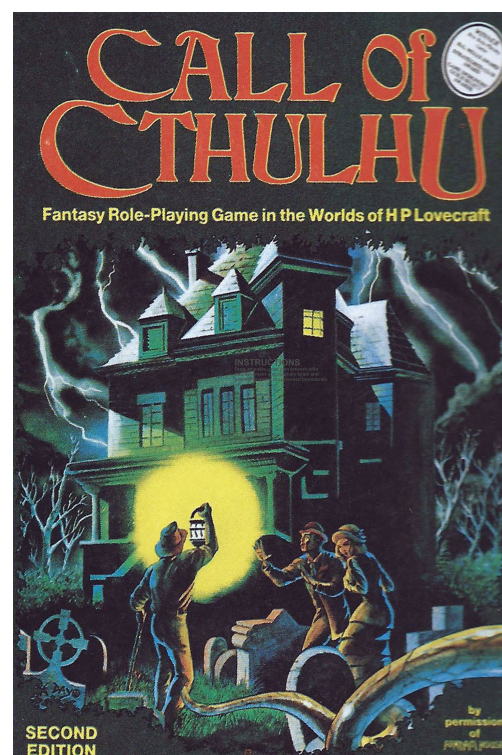
“My advice to creators on the Guild looking to collaborate is simple: be clear about which aspects of your project are your own, hit your deadlines, and be the person you'd like to work with. Get that right, and the rest is plain sailing!”

You can hear more from Will Doyle on the [Beholder Pie blog](#) and [find his work on the DMs Guild](#).

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## CLAIRE HOFFMAN

*Claire Hoffman started playing D&D in the late '70s and joined the RPGA at her first GenCon in '86. Her first published D&D piece was an article in Polyhedron on the druidic circles of Raven's Bluff. After approaching RPGA head Robert Wiese with ideas for improving its Living Death campaign, she was appointed as its guru. Living Death*



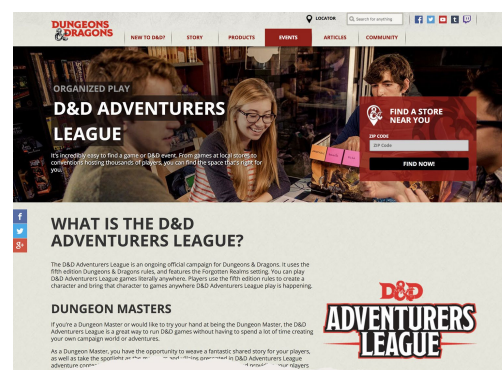
Will Doyle still plays Call of Cthulhu to this day (select to view)



*had its finale at D&D Experience in February of 2007 and afterwards she served, alongside her husband, as a co-writing director on the Living Forgotten Realms campaign (LFR). She is currently the assistant content manager for the D&D Adventurers League.*

“Collaboration is unique for each group and task. Every product ends up being a collaboration unless you are so creative and your skills include editing and layout. However, with RPGs the playtesting element should still result in a collaboration of sorts.

“What has been an interesting aspect of the Guild Adept process is the breath of talent and background. There are some very generous individuals willing to share resources or point people in the right direction to find what they need. Early on it was agreed that if asked for input or critiques, people would be fair, but the author was not bound to follow. Most embraced working on projects together, with either the group as a whole or—as was the case for the dino product—two authors merging their content.



Claire Hoffman is currently assistant content manager for the D&D Adventurers League (select to view)

Often, a group collaboration will produce only one product. Because this group was allowed simply to produce, there was no political maneuvering, just free kicking ideas around, with comments that remained helpful and non-personal.

You can hear more from Claire Hoffman on [Twitter](#) and [find her work on the DMs Guild](#).

## CINDY MOORE

*Active both as a DM and RPG player for over 30 years, Cindy Moore has participated in several organized play campaigns since the release of third edition and began her RPG-writing career as co-author of the Land Ho! mini campaign setting for EN Publishing. Since then, she has authored several D&D Adventure League modules and is currently the coordinator and administrator for the*

*Hillsfar region series of AL adventures from Baldman Games.*

“I have had good experiences with collaborating on RPG projects in the past. Working with the other adepts is no exception. The talent and experience of this group is amazing and I have learned a great deal about writing character options and other crunch.

“Collaboration is hard. When you write yourself, you develop ideas and massage them into story without much input in the creative process. Bringing my burgeoning ideas to a group was terrifying to me. It is one thing to get a negative review on a finished product, but the prospect of having ideas shot down before being developed was scary.

“However, this experience has eased my fears. I learned that often your ideas blossom rather than wither when you bounce them off others. Collaboration with others makes you a better writer.”

You can [find more work from Cindy Moore on the DMs Guild](#).

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## SATINE PHOENIX

*Satine Phoenix is co-creator of Maze Arcana, host of GM Tips on Geek & Sundry, cast member of Sundry: Dread on ProjectAlpha.com, founder of CelebrityChariD20.com, co-author of The Action Heroine's Journey, co-creator and artist on New Praetorians , co-host of TSR's Game School Podcast, jewelry designer and freelance illustrator on Burningquill.com.*

“You just can't imagine the awesomeness that is putting ten fantasy game writers in the same room, with the freedom to create whatever they fancy. The playful brainstorming, the negotiations, the idea approvals/rejections and idea evolutions are amazing to experience. I'm honored to be able to create with such amazing brains. It allows a kind of perspective that you can't get writing on your own.”

You can hear more from Satine Phoenix on [Twitter](#) and [find her work on the DMs Guild](#).

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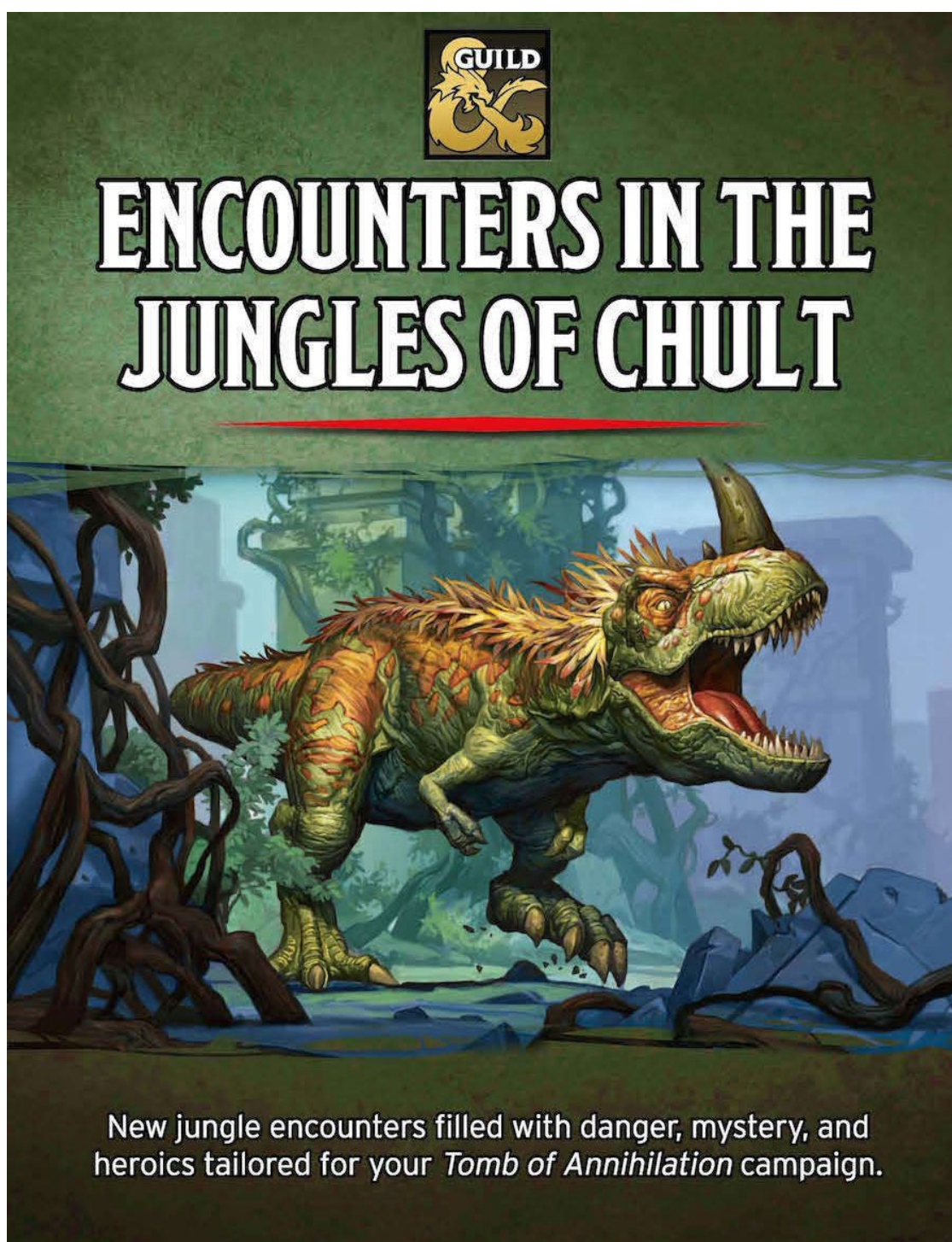
## SHAWN MERWIN

*Game designer and editor Shawn Merwin's professional work on Dungeons & Dragons has ranged from third to fifth edition, showing*

*up in sourcebooks, adventures, articles, and Organized Play administration. He has written six adventures for the D&D Adventurers League, and manages convention-created content for Baldman Games. He also wrote the Acquisitions Incorporated adventure Quest for the Bronzebottom Bock, contributed 6 adventures to Kobold Press's Book of Lairs, designed the supplement Dragon Magic for KP's Deep Magic series, and wrote a CCC adventure for Gamehole Publishing.*

“I have been in just about every situation I can imagine when it comes to collaborating on D&D projects. I have been the sole person on a project. I have been a small part of a larger group overseen by a project manager. I have been the project manager overseeing a dozen or more creators at once. I have written with a partner, and as a trio, and as a collective. I have done all of the design work for a project based on someone else's outline, and I have done outlines for which others have done all the design.





(Select to view)

### Encounters in the Jungles of Chult

“Working alone, and working in all of these combinations of collaboration, comes with their own benefits, joys, challenges, and frustrations. Let’s be frank: creating things—whether writing or working in some other medium—can be terribly difficult. Creation is a process, and each step in that process often presents its own diverse

sets of challenges. The creative process sometimes requires the delicacy of a scalpel, and at other times demands the brute force of a sledge hammer. And each creator brings their own set of skills and flaws to this process.

“Even when you write D&D content alone, the process of publication is most likely a collaboration. Design, development, playtest, feedback gathering, redesign, editing, art, graphics, layout, cartography, proofing are all integral to the creation of the final product. If you are someone who can do all of those things on your own, congratulations! You are a better person than I.

“Chances are that you, like me, are not the Michelangelo of the D&D world, and you rely on others along the line to assist with your project. If so, you are collaborating. Let’s focus on collaboration during the design process. Designing with a partner or a group, first and foremost, requires constant and clear communication. What are the goals and parameters of the project? What format and structure is being used to meet those goals? What process is being employed to meet those goals within that format? What is each collaborator’s role in that process?

“It should be noted that these first three questions are something that a solo creator should be asking themselves as well. Many projects have failed, or been less successful than they could have been, because the creator’s self-communication failed. And if that can fail, it speaks to the difficulty of communicating clearly and well with other people.



### Hear Shawn Merwin on the **Down with DnD** podcast

“So let’s look at each of those questions individually. First, what are the goals and parameters of the project? This sets the foundation on which all creation takes place. One person might be building the frame, another working on the wiring, and a third working on the plumbing, but unless they are all looking at the same blueprint, the structure is going to be a mess.

“The next question is just as important: what format is being used to meet those goals? Collaboration is at risk here, mostly because sometimes people are excited, so they rush out and start doing their own things. But even with goals and parameters set, there are countless ways to reach the endpoint. If everyone is working from a different perspective and in a different mode, the end product could be a mess, or might need significant work to bring about a successful conclusion.

“The third question—what process is being employed to meet those goals within that format?—might be the most important. A good



process cures many ills, as long as everyone follows the process that has been implemented. But processes themselves can be flawed, or need to be adjusted, based on experience and—say it with me—communication.

“One important answer to these three questions involves the concept of an individual in charge—the person holding the creative vision for the project. Call it a producer. Call it a project manager. Call it a project lead. Whatever you call it, a single person keeping an eye on the work can minimize potential problems.

“Having rambled on now for too long about areas of concern, let’s not lose sight of the positive points of collaboration, because they are many and they are powerful. The most valuable aspect of collaboration is having another supercomputer—the human brain—working on a project, providing ideas and insights and feedback. Above and beyond intellectual support is emotional support. Being able to share in the joys and frustrations of a project can lift a lot of emotional weight off a writer. Those two aspects of collaboration alone are enough, but there are more.

“‘All writing is rewriting’ is an old cliché, but the phrase also has a lot of truth to it. One hazard of writing is that sometimes we try to rewrite too soon, before the writing is done. The knowledge that a collaborator is there, ready with a keen eye and an expertise on the matter at hand, can help remove the burden of too early self-evaluation. As a writer, it can help you be you.

“This first batch of adepts have been great collaborators. Egos have been small enough to allow room in the sandbox, but the creators are all self-assured enough to know what they want, what they like, and how to achieve it. As the program and the collaborations expand, I look forward to more refinement to the process and more diversity in material.”

You can hear more from Shawn Merwin on the [Down with DnD podcast](#) and find [his work on the DMs Guild](#).

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## RUTY RUTENBERG

*Ruty Rutenberg is a decorated US Army veteran, actor, writer, voiceover artist, and award-winning Dungeon Master and creator.*

*His expertise spans multiple platforms, with work alongside all the major studios on titles such as Argo , Fury, Finest Hours, Magnificent Seven, and Doug Liman’s The Wall. When not acting, voice acting, or writing for film and television, he is creating content for Dungeons & Dragons, and a host of other RPG publishers and game designers. He is also co-creator and Dungeon Master for the Maze Arcana livestream.*

“Collaborating with the other adepts has been a dream on a bucket list I didn’t know I had. It’s one thing to work with like-minded individuals and another experience entirely to be working with some at the top of their craft.

“I’ve been crafting stories for print, stage, and screen for years, I hadn’t done more than a handful of RPG supplements for the tables, and none of them more than 10,000 words. Tossed in the ranks with people who have written hundreds of D&D modules individually, not counting freelance work on RPG books from other companies, I think it’s easy to understand how intimidating it can be to join a group with this much depth of talent. Yet, from the first day the atmosphere hummed with excitement about everyone’s ideas and how to shape them into a cohesive element.”

You can hear more from Ruty Rutenberg on the [Maze Arcana livestream](#) and [find his work on the DMs Guild](#).

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# Unearthed Arcana: Fiendish Options

Jeremy Crawford and Mike Mearls introduce new playtest options for tieflings...

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## Playtest Material

The material here is presented for playtesting and to spark your imagination. These game mechanics are in draft form, usable in your campaign but not refined by final game development and editing. They aren't officially part of the game and aren't permitted in D&D Adventurers League events.

If we decide to make this material official, it will be refined based on your feedback, and then it will appear in a D&D book.



In time for the lengthening shadows of autumn, we present a collection of fiendish options for you to playtest: new subraces for tieflings, ways to customize diabolical cults, and demonic boons that wicked NPCs can receive from the denizens of the Abyss.

**A survey on these options** is now available on the D&D website. Please try them out and let us know in that survey what you think about them.

Access the full details of these tiefling character options and learn—if you didn't know already—why devils want cults!

**[Download the PDF](#)**

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After the positive response to the eladrin a couple of months ago, we have decided to explore four more elf subraces in Unearthed Arcana: avariel (winged elves), grugach (the wild elves of Greyhawk), sea elves, and shadar-kai (deathly servants of the Raven Queen).

Later this month, a survey on these options will appear on the D&D website. Please try them out and let us know what you think.

Access the full details of these subraces to add these winged, deep forest, sea-loving, or teleporting elves to your game.

**[DOWNLOAD THE PDF](#)**

To see the full treasure trove of Unearthed Arcana articles, covering new classes and feats, conversions of rules from previous editions, and much more, **[visit the archive here](#)**.

Have a request for Unearthed Arcana? **[Follow @mikemearls on Twitter](#)** and let him know.

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# Unearthed Arcana: Fiendish Options

This document introduces new playtest options for tieflings, diabolical cults, and demonic boons.

## This Is Playtest Material

The material here is presented for playtesting and to spark your imagination. These game mechanics are in draft form, usable in your campaign but not refined by design iterations or editing. They aren't officially part of the game and aren't permitted in D&D Adventurers League events.

If we decide to make this material official, it will be refined based on your feedback, and then it will appear in a D&D book.

## Tiefling Subraces

At your DM's option, you can create a tiefling character whose ancestry includes a special link to one of the Lords of the Nine Hells. This link is represented by a subrace.

### Subrace Traits

If your tiefling has a subrace, choose one of the following options—whichever one corresponds to the diabolic being connected to the tiefling's family.

The traits of the chosen subrace replace the tiefling's Ability Score Increase and Infernal Legacy traits given in the *Player's Handbook*. There is one exception: tieflings connected to Asmodeus. Those tieflings use the traits in the *Player's Handbook*.

#### Asmodeus

The tieflings connected to Nessus command the power of fire and darkness, guided by a keener than normal intellect, as befits those linked to Asmodeus himself. Such tieflings use the Ability Score Increase and Infernal Legacy traits in the *Player's Handbook*.

#### Baalzebul

The crumbling realm of Maladomini is ruled by Baalzebul, who excels at corrupting those whose minor sins can be transformed into acts of damnation. Tieflings linked to this layer can corrupt others both physically and psychically.

**Ability Score Increase.** Your Charisma score increases by 2, and your Intelligence score increases by 1.

**Legacy of Maladomini.** You know the *thaumaturgy* cantrip. When you reach 3rd level, you can cast the *ray of sickness* spell as a 2nd-level spell once with this trait and regain the ability to do so when you finish a long rest. When you reach 5th level, you can cast the *crown of madness* spell once with this trait and regain the ability to do so when you finish a long rest. Charisma is your spellcasting ability for these spells.

#### Dispater

The great city of Dis occupies most of Hell's second layer. It is a place where secrets are uncovered and shared with the highest bidder, making tieflings tied to Dispater excellent spies and infiltrators.

**Ability Score Increase.** Your Charisma score increases by 2, and your Dexterity score increases by 1.

**Legacy of Dis.** You know the *thaumaturgy* cantrip. When you reach 3rd level, you can cast the *disguise self* spell once with this trait and regain the ability to do so when you finish a long rest. When you reach 5th level, you can cast the *invisibility* spell once with this trait and regain the ability to do so when you finish a long rest. Charisma is your spellcasting ability for these spells.

#### Fierna

A master manipulator, Fierna grants tieflings tied to her forceful personalities.

**Ability Score Increase.** Your Charisma score increases by 2, and your Wisdom score increases by 1.

**Legacy of Phlegethos.** You know the *friends* cantrip. When you reach 3rd level, you can cast the *charm person* spell as a 2nd-level spell once with this trait and regain the ability to do so when you finish a long rest. When you reach 5th level, you can cast the *suggestion* spell once with this trait and regain the ability to do so when you

finish a long rest. Charisma is your spellcasting ability for these spells.

## Glasya

Glasya, Hell's criminal mastermind, grants her tieflings useful magic in committing heists.

**Ability Score Increase.** Your Charisma score increases by 2, and your Dexterity score increases by 1.

**Legacy of Malbolge.** You know the *minor illusion* cantrip. When you reach 3rd level, you can cast the *disguise self* spell once with this trait and regain the ability to do so when you finish a long rest. When you reach 5th level, you can cast the *invisibility* spell once with this trait and regain the ability to do so when you finish a long rest. Charisma is your spellcasting ability for these spells.

## Levistus

Frozen Stygia is ruled by Levistus, an archdevil known for offering bargains to those who face an inescapable doom.

**Ability Score Increase.** Your Charisma score increases by 2, and your Constitution score increases by 1.

**Legacy of Stygia.** You know the *ray of frost* cantrip. When you reach 3rd level, you can cast the *armor of Agathys* spell as a 2nd-level spell once with this trait and regain the ability to do so when you finish a long rest. When you reach 5th level, you can cast the *darkness* spell once with this trait and regain the ability to do so when you finish a long rest. Charisma is your spellcasting ability for these spells.

## Mammon

The great miser Mammon loves coins above all else. Tieflings tied to him excel at gathering and safeguarding wealth.

**Ability Score Increase.** Your Charisma score increases by 2, and your Intelligence score increases by 1.

**Legacy of Minauros.** You know the *mage hand* cantrip. When you reach 3rd level, you can cast the *Tenser's floating disk* spell once with this trait and regain the ability to do so when you finish a short or long rest. When you reach 5th level, you can cast the *arcane lock* spell once with this trait, requiring no material component, and regain the ability to do so when you finish a long rest.

Charisma is your spellcasting ability for these spells.

## Mephistopheles

In the frozen realm of Cania, Mephistopheles offers arcane power to those who entreat with him. Tieflings linked to this place master some arcane magic.

**Ability Score Increase.** Your Charisma score increases by 2, and your Intelligence score increases by 1.

**Legacy of Cania.** You know the *mage hand* cantrip. When you reach 3rd level, you can cast the *magic missile* spell as a 2nd-level spell once with this trait and regain the ability to do so when you finish a long rest. When you reach 5th level, you can cast the *web* spell once with this trait and regain the ability to do so when you finish a long rest. Charisma is your spellcasting ability for these spells.

## Zariel

Tieflings with a blood tie to Zariel are stronger than the typical tiefling and receive magical abilities that aid them in battle.

**Ability Score Increase.** Your Charisma score increases by 2, and your Strength score increases by 1.

**Legacy of Avernus.** You know the *thaumaturgy* cantrip. When you reach 3rd level, you can cast the *searing smite* spell as a 2nd-level spell once with this trait and regain the ability to do so when you finish a long rest. When you reach 5th level, you can cast the *branding smite* spell once with this trait and regain the ability to do so when you finish a long rest. Charisma is your spellcasting ability for these spells.

## Diabolical Cults

Cults dedicated to infernal beings are the foes of adventurers throughout the D&D multiverse. This section gives DMs ways to customize the members of cults dedicated to the powers of the Nine Hells.

Each archdevil attracts a certain type of person based on the gifts the devil offers. In the following cult descriptions, stat blocks from the *Monster Manual* are suggested in a cult's Typical Cultist entry to help you represent those people.



Each description also includes a list of signature spells associated with the cult. If a cult member can cast spells, you can replace any of those spells with spells from that list, as long as the new spell is of the same level as the spell it replaces.

## Why Devils Want Cults

For all their might, most devils are effectively trapped in the Nine Hells. While other planar creatures use magic to move between planes, devils require either a portal they can physically walk through or a summoning conducted by an entity on a distant plane. They have little will in determining where they can go.

Because of this restriction, on the Material Plane most devils work through cults. Cults typically consist of folk who have used rituals to contact devils and pledge their souls to them in return for power. The Lords of the Nine drive most of the soul trade, and the gifts they can offer are determined by Asmodeus's decrees.

## Cult of Asmodeus

Asmodeus demands the loyalty of all cultists who gain power and leadership in the cults of the Nine. His cult overarches all the others.

Any NPC who leads a diabolical cult must also acknowledge the power of Asmodeus. In return, the most skilled and worthy of those cult leaders gain the Demands of Nessus trait.

***Demands of Nessus.*** At the start of each of this creature's turns, this creature can choose one ally it can see within 30 feet of it. The chosen ally loses 10 hit points, and this creature regains the same number of hit points. If the creature is incapacitated, it makes no choice; instead, the closest ally within 30 feet is the chosen ally.

## Cult of Baalzebul

**Goals:** Restoration of honor and respect, at the cost of those who stole it

**Typical Cultist:** Any NPC or monster who has suffered a fall from grace

**Signature Spells:** *Minor illusion* (cantrip), *disguise self* (1st level), *phantasmal force* (2nd level), *major image* (3rd level)

Baalzebul typically recruits individuals rather than cults. He offers hope to those whose failures drive them to seek redemption.

Baalzebul sometimes increases the Charisma of those who follow him. He also grants a boon,

the Path of Baalzebul trait, that allows a favored cultist to look good in light of an ally's failure.

***Path of Baalzebul.*** As a bonus action on its turn, this creature can choose one ally it can see within 30 feet of it. Until the start of this creature's next turn, it gains advantage on all ability checks and attack rolls, while the chosen ally suffers disadvantage on all ability checks, attack rolls, and saving throws.

## Cult of Dispater

**Goals:** Power gained and used in secret, influence exerted via blackmail, control of people and organizations through knowledge of their weaknesses and shames

**Typical Cultist:** Acolyte, bandit, bandit captain, cult fanatic, cultist, mage, noble, spy

**Signature Spells:** *Guidance* (cantrip), *identify* (1st level), *see invisibility* (2nd level), *clairvoyance* (3rd level)

Dispater trades in secrets, offering them in return for a creature's soul. His cults typically trade secrets to devils in return for other information. They often hatch conspiracies aimed at toppling and replacing governments or religious orders.

Renegade mind flayers sometimes strike pacts with Dispater in search of the secrets needed to forever escape an Elder Brain's domination.

Cultists can gain the Infernal Insight trait. Cult leaders might also have the Vexing Escape trait.

***Infernal Insight (Recharges after a Short or Long Rest).***

As a bonus action, this creature gains advantage on all ability checks and attack rolls it makes until the end of the current turn.

***Vexing Escape (1/Day).*** As a reaction when this creature takes damage, it reduces that damage to 0 and teleports up to 60 feet to an unoccupied space it can see.

## Cult of Fierna

**Goals:** Control over the emotions of others, turning them into puppets and playthings

**Typical Cultist:** Acolyte, archmage, bandit captain, cult fanatic, cultist, knight, noble, priest, spy

**Signature Spells:** *Friends* (cantrip), *charm person* (1st level), *suggestion* (2nd level), *hypnotic pattern* (3rd level)

Fierna is a master manipulator. Mortals who desire success in love or who seek to become beloved leaders at the head of a band of fanatics are drawn to striking bargains with her.

Fierna grants gifts that allow her cultists to manipulate emotions; they gain increases to Charisma, as well as proficiency with skills such as Persuasion and Intimidation. In addition, cultists can gain the Infernal Loyalty trait. Cult leaders can also gain the Loyalty beyond Death trait.

**Infernal Loyalty.** This creature has advantage on saving throws while it can see a creature within 30 feet of it that has the Loyalty beyond Death trait.

**Loyalty beyond Death (Recharges after a Short or Long Rest).** As a reaction when an ally this creature can see is reduced to 0 hit points, that ally is instead reduced to 1 hit point and gains temporary hit points equal to this creature's Charisma score + half its number of Hit Dice.

## Cult of Geryon

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**Goals:** Physical prowess, domination of others through strength, destruction of all opposition

**Typical Cultist:** Bandit, bandit captain, berserker, cult fanatic, cultist, gladiator, thug, tribal warrior, veterans

**Signature Spells:** *Shillelagh* (cantrip), *wrathful smite* (1st level), *enhance ability* (2nd level), *aura of vitality* (3rd level)

Despite being deposed, Geryon still has the ability to strike bargains. He deals especially with those who seek brute strength. Any warlike monster—such as orcs, ogres, and trolls—can be lured into Geryon's cult.

Geryon's cultists typically form fighting companies and bandit gangs, proving their strength by defeating others in battle and taking what they want as loot.

Geryon grants increases to Strength and Constitution. In addition, cultists can gain the Crushing Blow trait. Cult leaders can also gain the Indomitable Strength trait.

**Crushing Blow (Recharges after a Short or Long Rest).** As a bonus action, the creature gains a bonus to the damage roll of its next melee weapon attack. The bonus equals its Strength modifier (minimum of +1).

**Indomitable Strength (Recharge 5–6).** As a reaction when this creature takes damage, it can roll a d10 and subtract the number rolled from the damage.

## Cult of Glasya

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**Goals:** Power gained by turning a system against itself, yielding power that is not only absolute but legitimate on a cultural and legal basis

**Typical Cultist:** Bandit, bandit captain, cult fanatic, cultist, knight, noble, spy, thug

**Signature Spells:** *Friends* (cantrip), *charm person* (1st level), *invisibility* (2nd level), *haste* (3rd level)

As an expert in finding loopholes and exploiting the law for her own good, Glasya is a patron of thieves and other criminals, especially corrupt nobles. Her influence is supposed to strengthen family bonds, but she has taken a liberal interpretation of that and offers gifts that can be turned against family members.

Goblins who risk insurrection against their hobgoblin masters make pacts with Glasya, as do kenku who form criminal gangs.

Glasya grants increases to Charisma and Dexterity. In addition, cultists can gain the Step into Shadows trait. Cult leaders can also gain the Infernal Ring Leader trait.

**Step into Shadows (Recharges after a Short or Long Rest).** As an action, this creature, along with anything it is wearing and carrying, magically becomes invisible until the end of its next turn.

**Infernal Ring Leader.** As a reaction when this creature is hit by an attack roll, it can choose one ally it can see within 5 feet of it and cause that ally to be the target of that attack roll instead.

## Cult of Levistus

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**Goals:** Survival and eventual revenge against those who wrong them

**Typical Cultist:** Assassin, bandit captain, cult fanatic, cultist, mage, noble, spy, thug

**Signature Spells:** *Blade ward* (cantrip), *expeditious retreat* (1st level), *spider climb* (2nd level), *gaseous form* (3rd level)

Levistus has no cult in the traditional sense. Instead, he offers favors to those who are desperate to escape a seemingly inevitable fate.

Drow are sometimes worshipers of Levistus, as their cruel society often pushes them into situations they feel they can't escape.

Levistus usually grants those who pledge their souls to him a single chance to escape from

danger, but some cunning folk strike a deal with Levistus, pledging their souls to him in return for escape at a future date. This boon takes the form of the Path of Levistus trait.

**Path of Levistus.** This creature magically teleports to a location of Levistus's choice within 1 mile of its location. This ability also restores all of the creature's hit points. It can be invoked as an action by the creature or when the creature would die. Once the creature uses it, the creature can't use it again.

## Cult of Mammon

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**Goals:** Wealth, secured not only to promise personal comfort and power but to deny wealth and its benefits to others.

**Typical Cultist:** Bandit, bandit captain, cult fanatic, cultist, noble, spy, thug

**Signature Spells:** *Mending* (cantrip), *Tenser's floating disk* (1st level), *arcane lock* (2nd level), *glyph of warding* (3rd level)

Mammon's greed overwhelms everything else. He deals with mortals who desire material wealth and provides them with the ability to spread that greed like an infection.

The greedy duergar and even some dragons are prone to falling prey to Mammon's temptations, and merchants and trade guilds are vulnerable to his bargains.

Mammon's cultists can gain the Grasping Hands trait. Cult leaders can also gain the Promise of Wealth trait.

**Grasping Hands (Recharges after a Short or Long Rest).** As a bonus action, this creature makes a Dexterity (Sleight of Hand) check contested by the Wisdom (Insight) check of a creature it can see within 15 feet of it. If this creature succeeds, one handheld item of its choice that it can see on the target magically teleports to its open hand. The item can't be one that the target is holding, and it must weigh no more than 10 pounds.

**Promise of Wealth (Recharges after a Short or Long Rest).** As a bonus action, this creature chooses one creature it can see. Up to five allies of its choice become convinced that the target carries great wealth. Until the end of this creature's next turn, those allies gain advantage on all attack rolls against the target.

## Cult of Mephistopheles

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**Goals:** Magical skill and power, backed with the will to use it to crush rivals

**Typical Cultist:** Archmage, cult fanatic, cultist, mage, priest

**Signature Spells:** *Fire bolt* (cantrip), *burning hands* (1st level), *flaming sphere* (2nd level), *fireball* (3rd level)

As a master of the arcane arts, Mephistopheles finds eager recruits among those who study magic. Any monster that uses spells, such as storm giants and oni, might follow him, and wizards' guilds and conclaves of sages are the most likely to come under his influence.

Mephistopheles grants spellcasting ability to many of his followers. In addition, cultists can gain the Spell Shield trait. Cult leaders can also gain the Spell Leech trait.

**Spell Shield.** This creature gains advantage on saving throws against spells. If it succeeds on such a saving throw, it gains temporary hit points equal to the spell's level.

**Spell Leech.** As a bonus action, this creature chooses one ally it can see within 30 feet of it. The target loses its lowest-level spell slot, and this creature gains it.

## Cult of Zariel

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**Goals:** Conquest, glory in battle, fame and fortune derived from military conquest

**Typical Cultist:** Berserker, cult fanatic, cultist, gladiator, guard, knight, veteran

**Signature Spells:** *True strike* (cantrip), *heroism* (1st level), *spiritual weapon* (2nd level), *crusader's mantle* (3rd level)

Zariel's cult offers martial training and talent. It flourishes in areas wracked by war. Refugees with the will to fight but lacking experience are drawn to Zariel, as she can provide them with the skills needed to survive. Established warriors looking for an edge are otherwise her most common recruits.

Knightly orders, fighters' guilds, and mercenary companies are the most likely to come under her sway. Hobgoblins sometimes turn to her, but only if they have escaped the influence of Maglubiyet and his priests.

Zariel gifts her followers with martial prowess. For example, a simple peasant might gain the abilities of a veteran. In addition, cultists can gain the Ferocious Surge trait. Cult leaders can also gain the Infernal Tactics trait.



**Ferocious Surge (Recharges after a Short or Long Rest).** When this creature hits with an attack that isn't a critical hit, it can turn the hit into a critical hit.

**Infernal Tactics.** This creature has a keen eye for seizing a tactical advantage. Immediately after rolling initiative, it can choose itself and up to three allies it can see if it isn't incapacitated. It can swap the initiative results of the chosen creatures among them.

## Demonic Boons

Wicked folk who seek power from demons are scattered across the multiverse. Some of them gather in cults, but many of them act on their own or in small groups. Whatever their organization, they are united in their desire to draw power from the bottomless evil of the Abyss.

The following entries outline boons that a DM can grant to monsters and NPCs dedicated to a particular demon lord. The entries also list signature spells associated with a demon lord. If the monster or NPC can cast spells, you can replace any of those spells with spells from that list, as long as the new spell is of the same level as the spell it replaces.

A demon can impart boons to a number of creatures equal to the number of Hit Dice it has. In contrast, demon lords have no limit on the number of creatures that can receive their boons.

Boons from demons are fickle gifts. They remain in place only so long as the demon is pleased. Accepting such a boon is a damning act that corrupts the soul and drives a person toward acts of chaos, evil, and madness. Rejecting a boon likely provokes a demon's wrath.

## Baphomet

**Ability Score Adjustment:** Up to a +4 bonus to Strength, Wisdom, or both

**Signature Spells:** *Hunter's mark* (1st level), *beast sense* (2nd level), *slow* (3rd level)

Baphomet grants the gifts of cunning and physical power. He grants his rank and file followers the Unerring Tracker trait, and cult leaders gain the Incite the Hunters trait. All of his devotees also gain the Labyrinthine Recall trait.

**Unerring Tracker.** As a bonus action, this creature magically creates a psychic link with one creature it can

see. For the next hour, as a bonus action this creature learns the current distance and direction to the target if it is on the same plane of existence. The link ends if this creature is incapacitated or if it uses this ability on a different target.

**Incite the Hunters (Recharges after a Short or Long Rest).** As an action, this creature allows each ally within 30 feet of it that has the Unerring Tracker trait to make one weapon attack as a reaction against the target of that ally's Unerring Tracker.

**Labyrinthine Recall.** This creature can perfectly recall any path it has traveled.

## Demogorgon

**Ability Score Adjustment:** Up to a +4 bonus to Strength, Charisma, or both

**Signature Spells:** *Charm person* (1st level), *enlarge/reduce* (2nd level), *vampiric touch* (3rd level)

Demogorgon's followers are typically lone killers driven by the whispering voice of their master. His most blessed followers gain the Two Minds of Madness trait.

**Two Minds of Madness.** This creature has advantage on all Intelligence, Wisdom, and Charisma saving throws.

## Fraz-Urb'luu

**Ability Score Adjustment:** Up to a +4 bonus to Wisdom, Charisma, or both

**Signature Spells:** *Minor illusion* (cantrip), *disguise self* (1st level), *invisibility* (2nd level), *hypnotic pattern* (3rd level)

As a master of deceit, Fraz-Urb'luu teaches his initiates the secrets of lies and illusions. They can also gain the Liar's Eye trait.

**Liar's Eye.** This creature has advantage on Wisdom (Insight or Perception) checks.

As a bonus action, it automatically detects the location of all illusions and hidden creatures within 15 feet of it.

## Graz'zt

**Ability Score Adjustment:** Up to a +4 bonus to Constitution, Charisma, or both

**Signature Spells:** *False life* (1st level), *hold person* (2nd level), *fear* (3rd level)

The Lord of Forbidden Pleasures grants his cultists the ability to transform even the most hideous pain into pleasure. His cultists gain the Joy from Pain trait, while his cult leaders gain the Master of Pleasures trait.

**Joy from Pain.** Whenever this creature suffers a critical hit, it can make one melee weapon attack as a reaction.

**Master of Pleasures.** As a reaction when this creature takes damage, it can magically grant 5 temporary hit points to itself and up to three allies within 30 feet of it.

## Juiblex

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**Ability Score Adjustment:** Up to a +8 bonus to Constitution, with an equal penalty to Intelligence, Wisdom, and Charisma

**Signature Spells:** None

The Faceless Lord's followers are bizarre loners who prefer the company of slimes and oozes to other creatures. They gain the hardiness of a slime at the cost of their minds. Lesser followers gain the Liquid Movement trait. The most dedicated devotees of ooze also gain the Slimy Organs trait.

**Liquid Movement.** As an action, this creature can move up to 20 feet through spaces no more than an inch in diameter. It must end this movement in a space that can accommodate its full size. Otherwise, it takes 5 force damage and returns to the space where it began this movement.

**Slimy Organs.** This creature has resistance to bludgeoning, piercing, and slashing damage from nonmagical attacks.

Whenever it suffers a critical hit or is reduced to 0 hit points, all creatures within 5 feet of it take acid damage equal to its number of Hit Dice.

## Orcus

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**Ability Score Adjustment:** Up to a +4 bonus to Intelligence, Wisdom, or both

**Signature Spells:** *False life* (1st level), *ray of enfeeblement* (2nd level), *animate dead* (3rd level)

In most cases, Orcus transforms his followers into undead creatures such as ghouls and wights. Sometimes he needs his followers to retain their mortal forms, to more easily infiltrate a kingdom or city. He grants rank and file cultists the

Undying Soul trait, and his cult leaders gain the Aura of Death trait.

**Undying Soul (Recharges after a Short or Long Rest).** If this creature is reduced to 0 hit points, it immediately makes a DC 10 Constitution saving throw. If it succeeds, it is instead reduced to 1 hit point.

**Aura of Death.** This creature emanates a deathly aura that extends 30 feet in every direction from its space while it isn't incapacitated. The aura is blocked by total cover. While in the aura, the creature and any friendly undead are immune to the frightened condition and have resistance to radiant damage. Enemies suffer disadvantage on death saving throws while in the aura.

## Yeenoghu

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**Ability Score Adjustment:** Up to a +4 bonus to Strength and Dexterity, with an equal penalty to Intelligence and Charisma

**Signature Spells:** *Tasha's hideous laughter* (1st level), *crown of madness* (2nd level), *fear* (3rd level)

Yeenoghu's followers form roving packs of cannibalistic marauders. They grow more like gnolls in temperament and action with each passing day. His most devoted followers gain the Gnashing Jaws action option and the Rampage trait, while cult leaders gain the Aura of Bloodthirst trait.

**Gnashing Jaws. Melee Weapon Attack:** bonus to hit equal to this creature's proficiency bonus plus its Strength modifier, reach 5 ft., one target. *Hit:* 1d4 + this creature's Strength modifier piercing damage.

**Rampage.** When this creature reduces a creature to 0 hit points with a melee attack on its turn, it can take a bonus action to move up to half its speed and make its Gnashing Jaws attack once.

**Aura of Bloodthirst.** If this creature isn't incapacitated, any creature with the Rampage trait can make its Gnashing Jaws attack as a bonus action while within 10 feet of this creature.

## Zugtmoy

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**Ability Score Adjustment:** Up to a +4 bonus to Constitution, with an equal penalty to Intelligence, Wisdom, and Charisma

**Signature Spells:** None

Zugtmoy's followers are primarily mindless victims of her children's strange spores. The spores burrow into a victim's brain, turning it into a fanatic servitor. They gain the Spore Kissed trait.

**Spore Kissed.** This creature is immune to the charmed and frightened conditions. In addition, if it is reduced to 0 hit points, each creature within 10 feet of it takes poison damage equal to its number of Hit Dice.

## Other Demons

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Demons of sufficient cunning and power can attempt to form their own cults, using them as pawns against their enemies. A demon can grant a special trait based on its type, as shown below.

### Balor

**Fiery Soul.** This creature has resistance to fire damage. When it dies, it explodes; each creature within 10 feet of it takes fire damage equal to its number of Hit Dice.

### Goristro

**Labyrinthine Recall.** This creature can perfectly recall any path it has traveled.

### Marilith

**Serpentine Reaction.** This creature can take a second reaction each round.

### Nalfeshnee

**Guarded Mind.** This creature is immune to the frightened condition.



# Unearthed Arcana: Elf Subraces

This document provides new subrace options for elves.

## This Is Playtest Material

The material here is presented for playtesting and to spark your imagination. These game mechanics are in draft form, usable in your campaign but not refined by final game design and editing. They aren't officially part of the game and aren't permitted in D&D Adventurers League events.

If we decide to make this material official, it will be refined based on your feedback, and then it will appear in a D&D book.

## Subraces

When you choose the subrace of your elf character, you can choose one of the following options, in addition to those in the *Player's Handbook*.

### Avariel

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The avariel are winged elves. These rare creatures were more common when the worlds of the multiverse were young, but frequent conflicts with dragons much reduced the winged elves' number. Still, a few colonies persist here and there in the Material Plane and on the Plane of Air.

**Flight.** You have a flying speed of 30 feet. To use this speed, you can't be wearing medium or heavy armor.

**Languages.** You can speak, read, and write Auran.

### Grugach

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The grugach of the world of Greyhawk shun contact with other folk, preferring the solace of the deepest forests and the companionship of wild animals. Even other elves draw their suspicion.

The grugach tend toward chaos and neutrality. They feel no special duty to anyone beyond their own folk and the forest that is their home. Troubles beyond their borders are best kept there. At the same time, they harbor little

ambition beyond a peaceful coexistence with nature.

If anyone is fool enough to disturb a grugach realm, these elves take to arms and fight in earnest. Grugach master the basic weapons needed to hunt and forage in the wood. Every copse of trees becomes a sniper's nest, and each forest meadow is an ambush point. The grugach set pits filled with stakes, snares that leave an intruder helpless to grugach arrows, and other snares designed to kill rather than capture. The grugach fight to the death to preserve their realms.

**Ability Score Increase.** Your Strength score increases by 1.

**Grugach Weapon Training.** You have proficiency with the spear, shortbow, longbow, and net.

**Cantrip.** You know one cantrip of your choice from the druid spell list. Wisdom is your spellcasting ability for it.

**Languages.** Unlike other elves, you don't speak, read, or write Common. You instead speak, read, and write Sylvan.

### Sea Elf

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The sea elves fell in love with the wild beauty of the ocean in the earliest days of the multiverse. While other elves traveled from realm to realm, the sea elves navigated the deepest currents and explored the waters across a hundred worlds. Today, they form small, hidden communities in the ocean shallows and the Plane of Water.

**Ability Score Increase.** Your Constitution score increases by 1.

**Sea Elf Weapon Training.** You have proficiency with the spear, trident, light crossbow, and net.

**Child of the Sea.** You have a swimming speed of 30 feet, and you can breathe air and water.

**Friend of the Sea.** Using gestures and sounds, you can communicate simple ideas with Small or smaller beasts that have an inborn swimming speed.

**Languages.** You can speak, read, and write Aquan.

## Shadar-kai

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Sworn to the Raven Queen's service, the mysterious shadar-kai venture into the Material Plane from the Shadowfell to advance her will. Once they were elves like the rest of their kin, but now they exist in a strange state between life and death, their skin pale and their bodies marked by piercings and eerie tattoos.

**Ability Score Increase.** Your Charisma score increases by 1.

**Cantrip.** You know one of the following cantrips of your choice: *chill touch*, *spare the dying*, or *thaumaturgy*. Charisma is your spellcasting ability for it.

**Blessing of the Raven Queen.** As a bonus action, you can magically teleport up to 15 feet to an unoccupied space you can see, and you gain resistance to all damage until the start of your next turn. During that time, you appear ghostly and translucent. Once you use this ability, you can't use it again until you finish a short or long rest.

## Random Height and Weight

Subrace	Base Height	Base Weight	Height Modifier	Weight Modifier
Avariel	4'8"	90 lb.	+2d10	× 1d4 lb.
Grugach	4'5"	75 lb.	+2d6	× 1d6 lb.
Sea Elf	4'6"	90 lb.	+2d8	× 1d4 lb.
Shadar-kai	4'8"	90 lb.	+2d8	× 1d4 lb.

**Height** = Base Height + Height Modifier (in inches)

**Weight** = Base Weight + Height Modifier (in pounds) × Weight Modifier



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# Cartoon

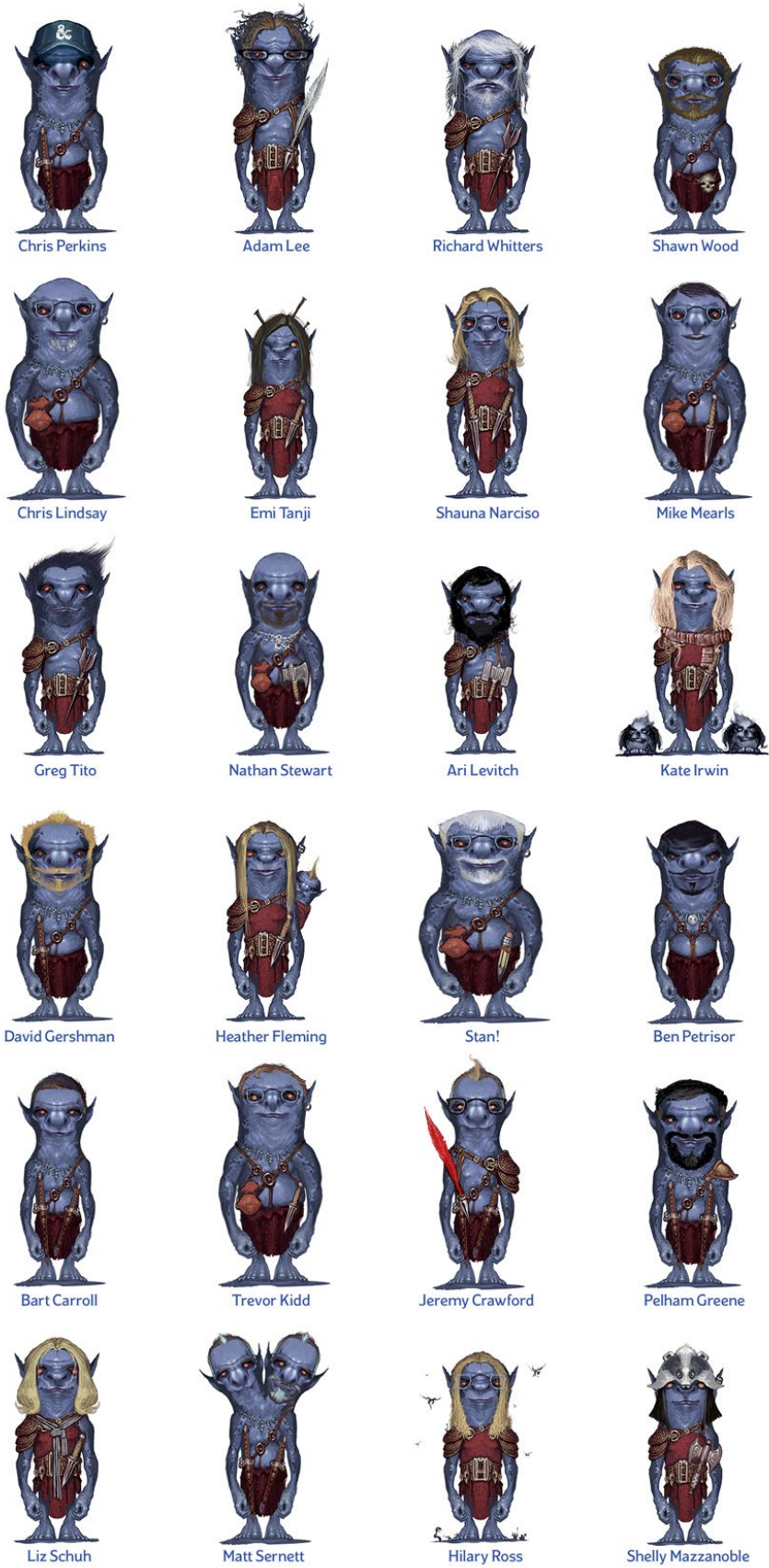
Richard Whitters provides a “xvart-y” greeting from the Dungeons & Dragons team!

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## XVART ART

Well folks, here we are... xvarts and all. Senior Art Director Richard Whitters somehow found fit to use these creatures to recreate the members of the D&D team (as described in **Volo's Guide to Monsters**: “xvarts are cruel, cowardly humanoids spawned by a cowardly, renegade demigod”). Does this mean we're all on the naughty list?

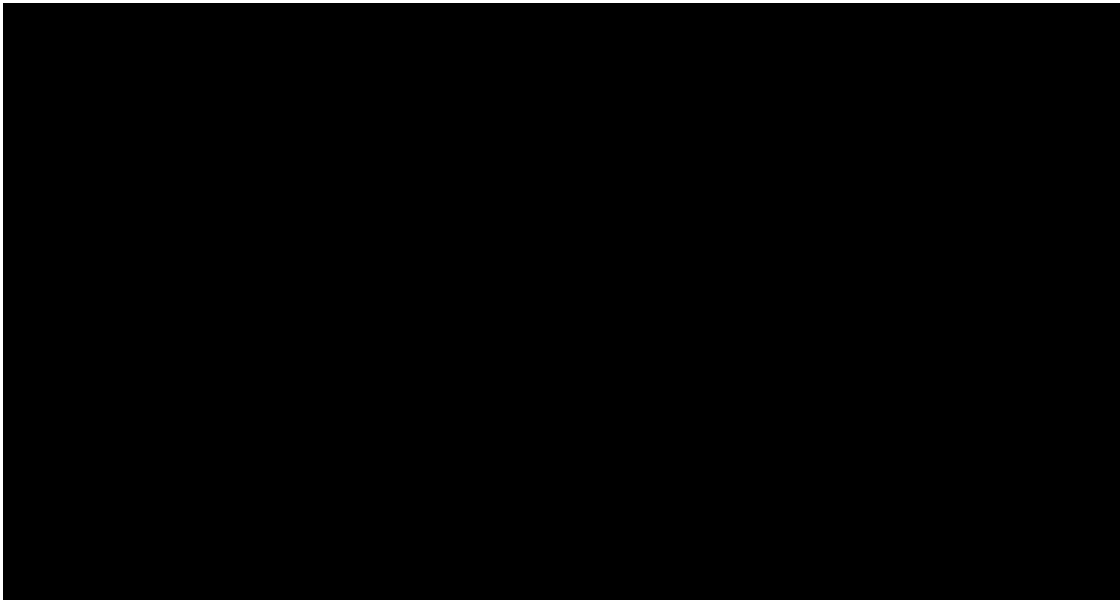
Regardless of the reference, we certainly love his depictions of the team in the spirit of good holiday fun!



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# DUNGEONS & DOODLES

MAKING DUNGEONS & DRAGONS A WORK OF XVART!



You may have already seen Richard's work in our *Dragon+* **livestream**. In our recent Dungeons & Doodles episode (organized by Stan! Brown), Stan!, Richard and Emi Tanji even played a few hectic rounds of live drawing. That episode is now archived if you wish to watch the process in action, plus here now are the finished pieces—enjoy!

[Download Doodle PDF](#)

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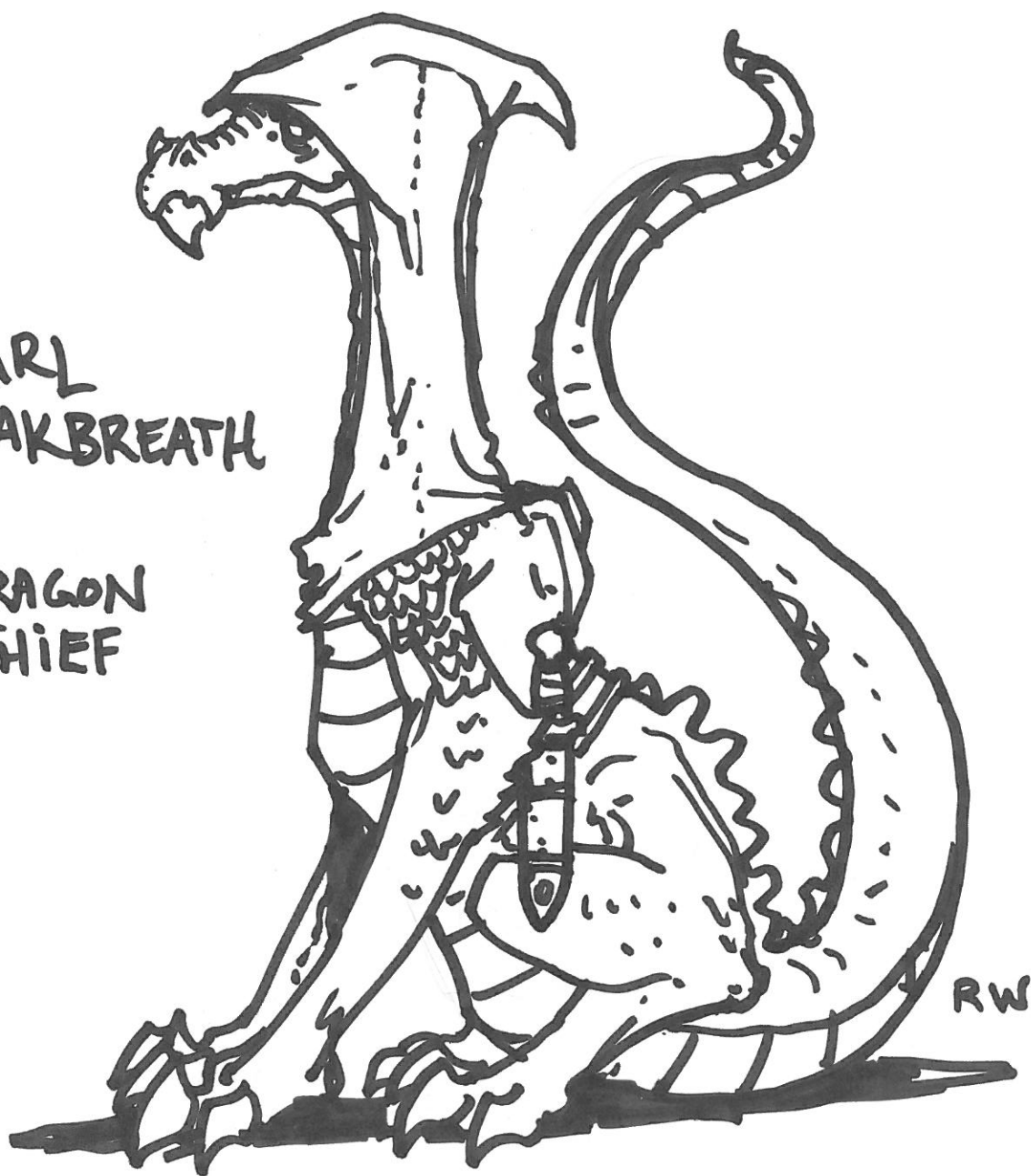


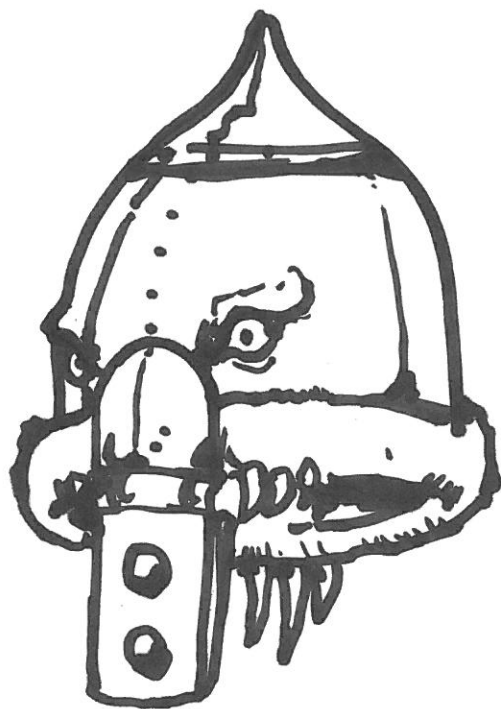
SQUID  
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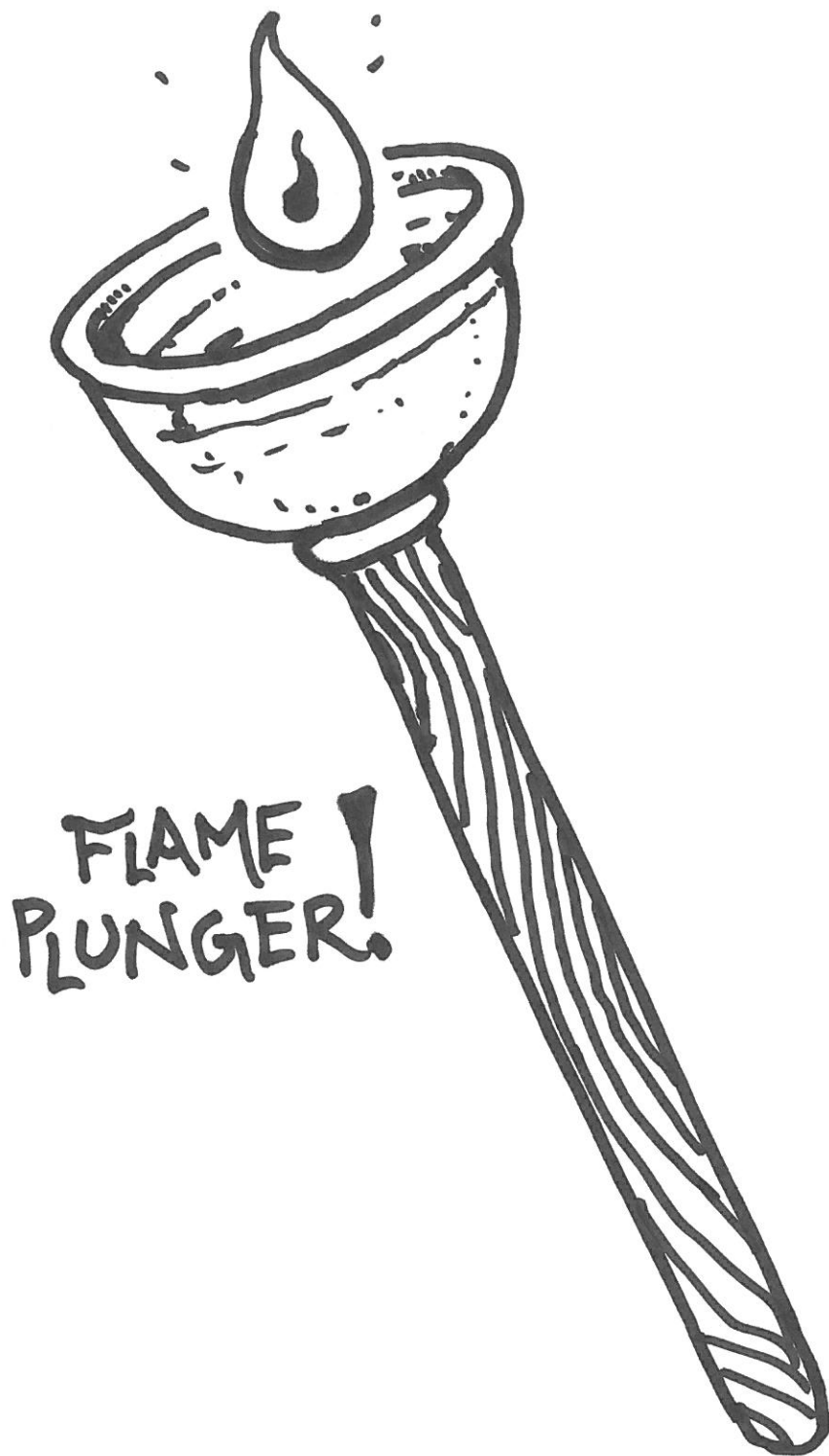




MIMIC  
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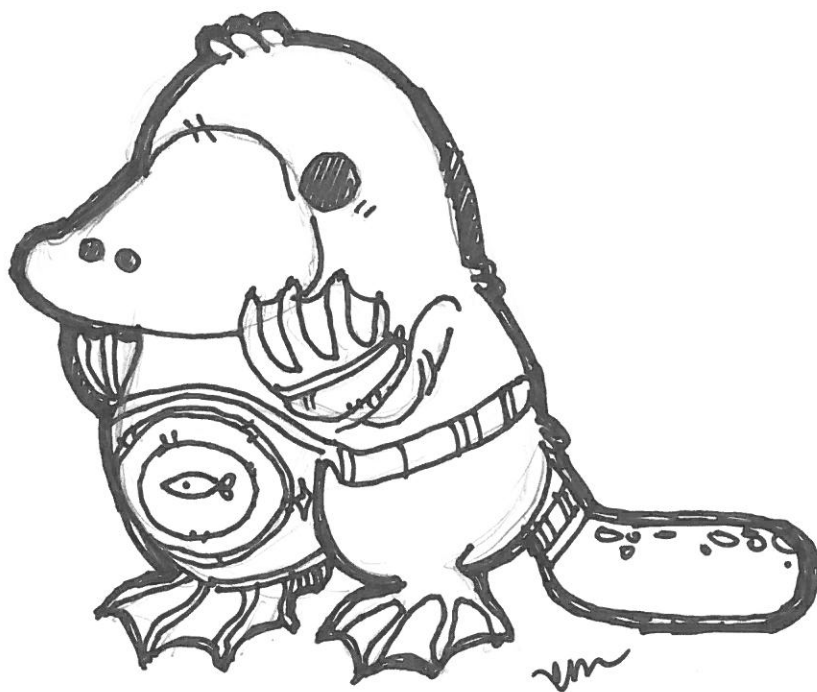






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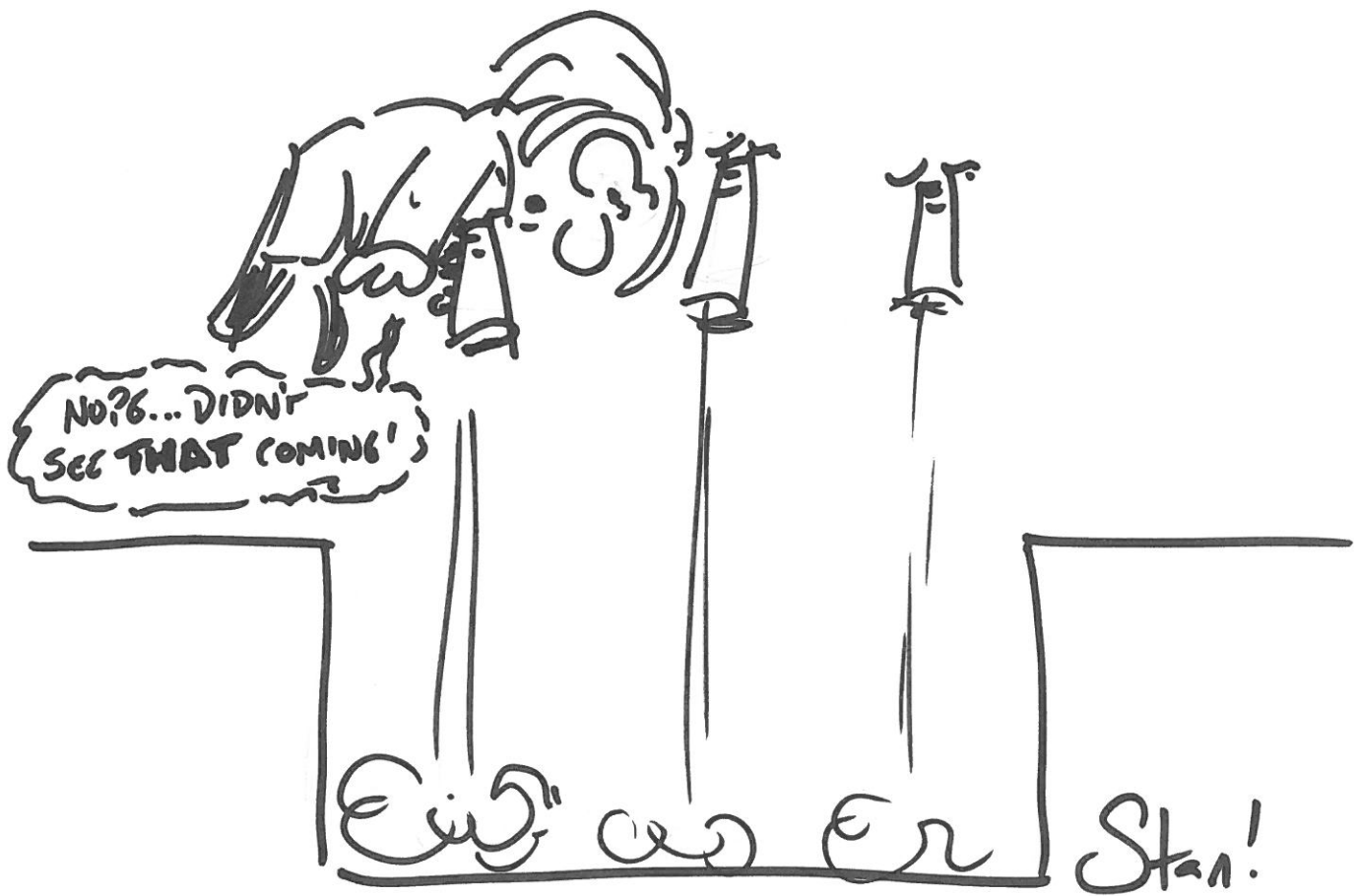




WHO'S GONNA  
"BREAK" WHO?



Stan!



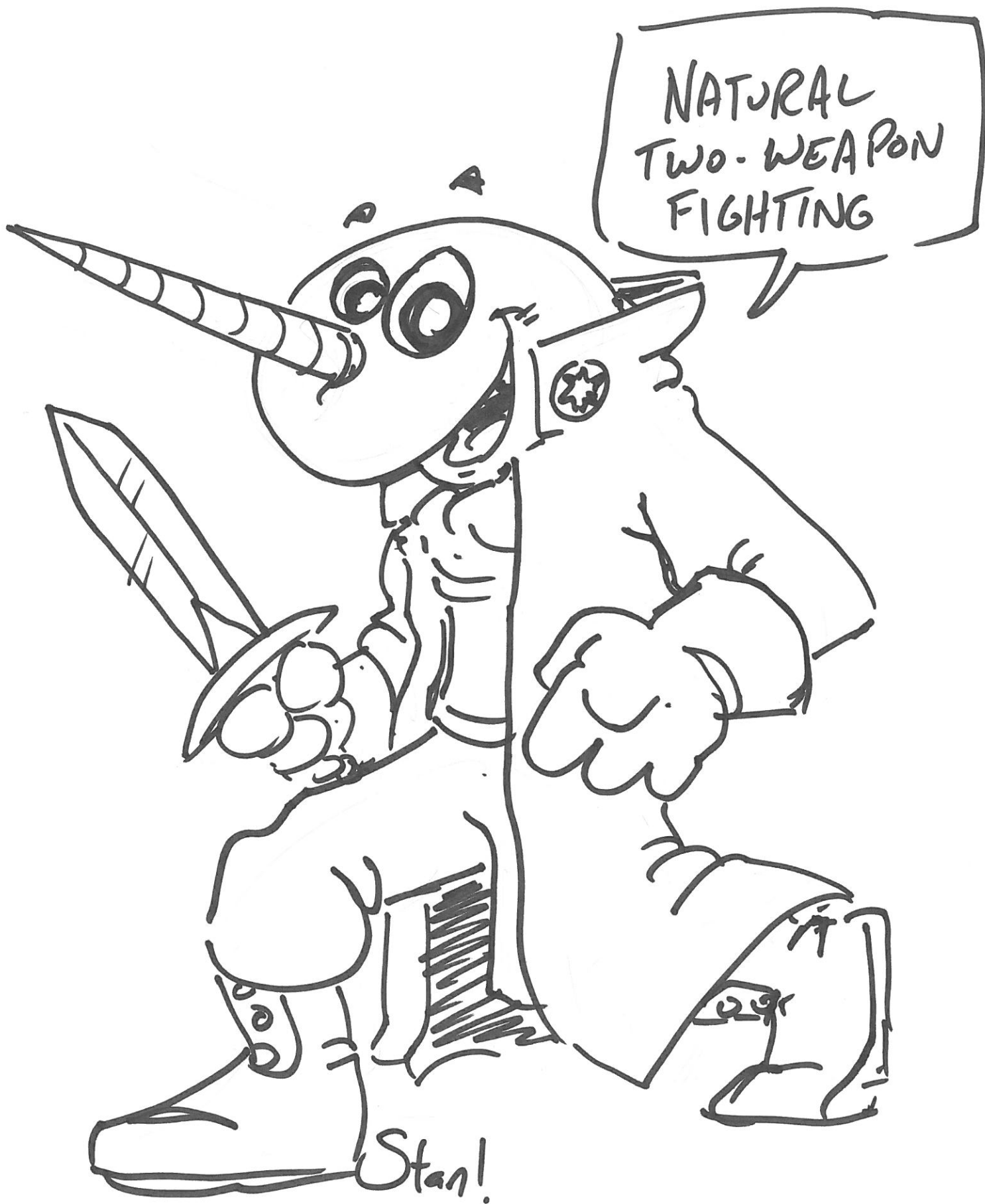


FLYING FISH FEET!



FLAME-TOOTH PICK



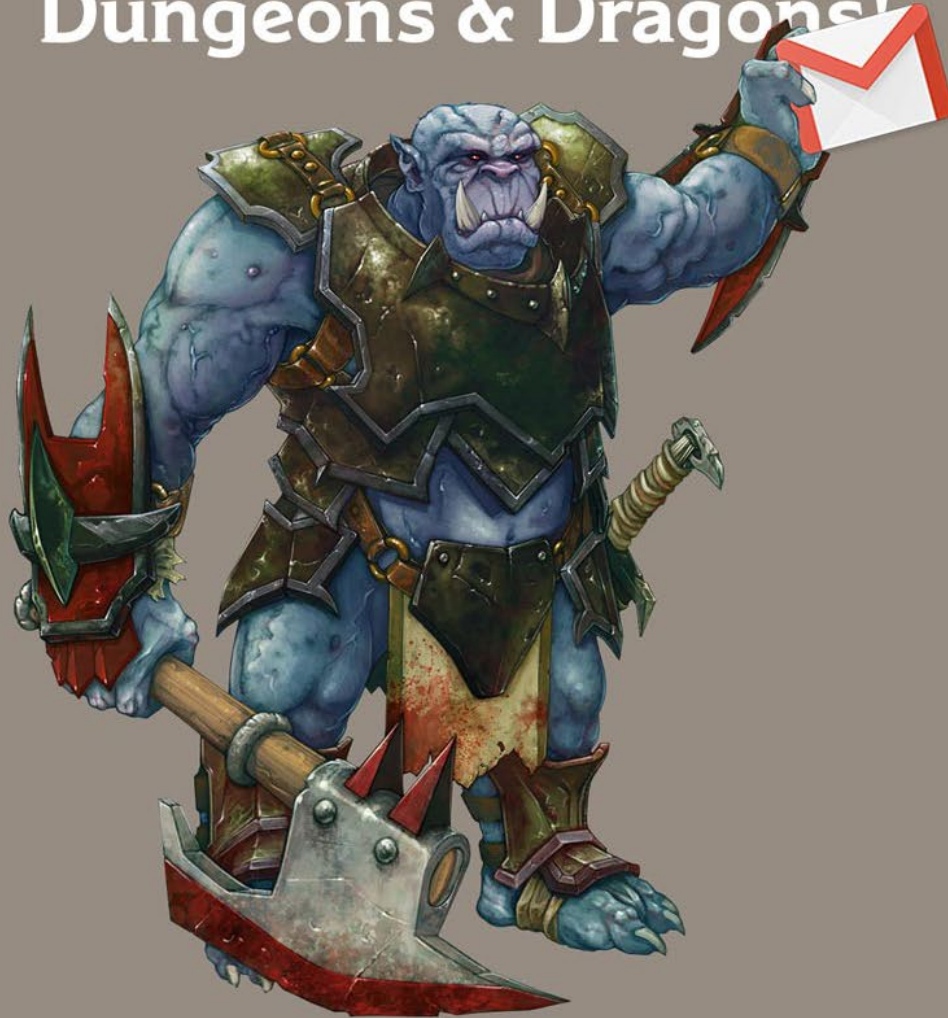


Stan!





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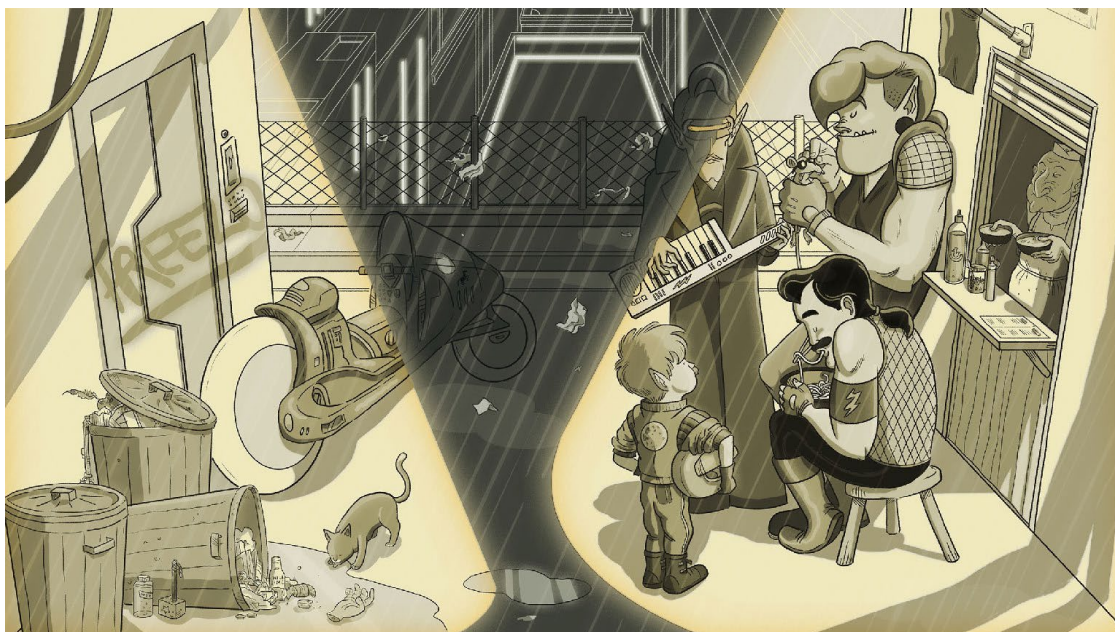
# Next Issue: Dragon+ 17

Check out this preview of Issue 17



We spread our wings wide in *Dragon+* Issue 18, and embrace a number of elements crossing over into traditional D&D tabletop territory.

Dragon Friends look to share *The Gribbits Detective Agency*, a playable scenario that's an offshoot of their hilarious livestream. This standalone adventure sees 1st-level heroes hired to crack a case, which is sure to be hampered by fellow bumbling investigators Freezo, Philge and Bobby Pancakes.



(Select to view)

Following previous Plane Shifts into the *Magic: The Gathering* universe, which featured Zendikar, Innistrad, Kaladesh, and Amonkhet, we'll also share fifth edition rules for the all new plane of

Ixalan!

Meanwhile, the team at video game developer Cryptic also invades the tabletop, as a *Neverwinter* MMORPG quest becomes a standalone TRPG scenario. Undead now prowl beneath the players' feet, as they are tasked with restoring the shrine at Ebon Downs in *The Crypts of Kelemvor*.

There's all this, plus word on the Enhanced Edition of *Neverwinter Nights*, more fiction from Adam Lee, another delve into the imposing *Dragon* archive, and all our regulars like maps of the month, a selection of the best D&D video and audio highlights, and much more!

(Contents subject to change)



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